VOLUME 1
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8 EXTRA PAGES! 2 FREE POSTCARDS! SMEGGIER THAN EVER BEFORE, IT'S THE NEW-LOOK...

RED DWARF SMEGAZINE

THE GARY GLITTER OF SPACE?
Craig Charles Confesses!

RED DWARF SCRIPT BOOKS TO BE WON!
EXCLUSIVE SERIES 6 LOCATION REPORT!

IT'S COOL FOR CATS!

9 770965 560000 04

Look out, Universe, here come... THE BOYS FROM THE DWARF!

Okay, so your name is Dave Lister and it's your birthday. The question is, how do you celebrate without ending up as the last human being alive, aboard a clapped-out mining ship some 3 million years from earth? Tough one, isn't it?

Well, first of all, don't under any circumstances arrange to go on a 'monopoly board pub crawl' around London and get so rat-arsed that you find yourself on Mimas the following morning with absolutely no recollection of how you got there. But, should you be unlucky enough to suddenly become an involuntary illegal immigrant on one of Saturn's moons, whatever you do, don't succumb to the temptation to join up with the Space Corps in the foolish hope that you'll be able to work your passage back home in no time.

Got that? Hope so, because if you haven't, you're just liable to defy quarantine restrictions by smuggling your pregnant pet cat aboard the spaceship you are serving on, thereby landing yourself in some very deep smegola indeed. 18 months in stasis may not sound so bad, but you never know what might happen while you're existing outside of time, when for you, time itself does not exist. I mean, isn't it always the way... there you are with a quantum probability of zero, minding your own business, when a lethal Cadmium II radiation leak wipes out the rest of the crew in seconds? Typical.

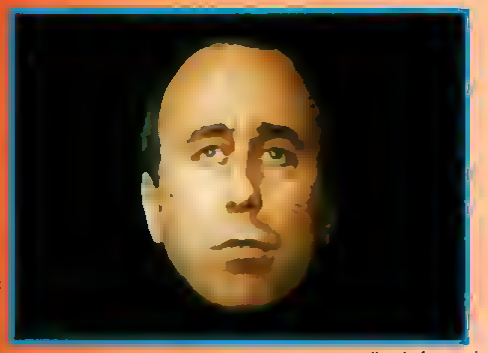
Well worth avoiding, wouldn't you say? Especially since you can be sure it will be around 3 million years before the ship's computer can safely let you out of stasis again. 3 million years... boy, are you gonna be sorry if you forgot to cancel the milk!

Still, why worry, eh? You'd have to be a complete and utter, 4-star, 22-carat gimboid to let all that stuff happen to you. Unless, of course, your name really is Dave Lister and Holly, the computer who runs the mining ship Red Dwarf, has just woken you up from a longer than expected spell in stasis. In which case, welcome to the future, Technician (3rd Class) Lister, and brace yourself for a shock, 'cos... "Everybody's dead, Dave."

Everybody? Surely not? What about Rimmer? You know the guy... Arnold J Rimmer, BSc, SSc, Technician (1st Class). If he's really dead, how is that he's still the same prize pain in the butt he's always been? Sure, any guy who can't swim and yet prizes his Bronze and Silver Swimming Certificates so much that he puts letters after his name is capable of almost anything... but coming back from the dead has got to be beyond him. 'Fraid not, miladdo,

because the dead crew's personality discs are safely stored on the Red Dwarf and Holly is able to use one of them to bring back one key crew member as a hologram, using a small floating 'light bee' to project an otherwise wholly intangible image.

No need to panic, then. Regulations state that the ship's hologram must be someone vital to the mission. So who would you pick? A high-ranking officer? A geologist (this is a mining ship, after all)? How about the Captain, or even a medic? Hell, no – whatever happened to your sense of perspective? Remember that guy who used to be in charge of unblocking all the chicken soup nozzles on the food dispensers.



EUTTA FELL

MIKE VAUGHAN

Holly: before and after the operation!

All right, so Holly's choice of hologram seemed a trifle odd at first, but he had his reasons. Just what they were, he is not entirely certain now, but he thinks it had something to do with keeping Lister sane. Of course, after 3 million years on his own and having exceeded his recommended run-time by... well, getting on for 3 million years, the ship's computer is not exactly sure about quite a lot of things anymore. Apart from an embarrassing blind spot for 7s and large gaps in his scientific data banks, he is confident that his IQ of 6000 remains intact, but he finds it disturbing that he can no longer recall the stage name of the chimpanzee who played Cheeta in the original Tarzan movie. Michael Heseltine rings a bell, but he can't be certain.

Holly is somewhat ambivalent about his own appearance, too. Having fallen in love with his female equivalent in a parallel universe, he was overcome by the peculiar desire to remodel his own pixels in her image, thereby taking the art of narcissism to a whole new plane.

Course he... er, sorry... she needn't have bothered really, not with the Cat on board and for whom one new plane of self appreciation would hardly be enough. Vain, self-centred and territorial... these are just a few of the Cat's good points, but whoa! Where exactly did this prime example of felis sapien spring from, and what is he doing on the Red Dwarf? Well, it's a long story, but to cut it short: Lister's pregnant cat, Frankenstein, sealed safely in the ship's hold after the Cadmium II leak, gave birth to kittens – the kittens gave birth to more kittens – a population explosion saw the Red Dwarf's cargo decks swarming with cats – they evolved to humanoid form and, as supplies became scarce, terrible wars broke out – finally, the few surviving cat tribes took shuttles from the ship and set off in search of their great God Cloister, or Clister (depending on their spiritual inclination) – and having no compassion for the sick and the lame, they left behind a cripple and an idiot, who later bore a son...

A son, who despite his undeniable grace, style and athletic poise, has never had the opportunity to try out his charms on a real live woman. It was with some considerable excitement, then, that he prepared to meet the stranded female occupants of the Nova 5 when their distress call was picked up on the Red Dwarf. Cat was even prepared to overlook the fact that the girls were a little on the scrawny side when he met them, but he finally had to concede defeat when it registered that their skeletoid remains smelt about as fresh as Lister's underpants.

Kryten, the Nova 5's Service Mechanoid, was staggered by this revelation when he brought in a freshly-brewed pot of tea for his new friends. "Dead? But I was only away for a few minutes." Finally convinced that his masters had indeed expired many millenia before, Kryten was keen to attach himself to the crew of the Red Dwarf, to ensure the continuity of his life of drudgery and blind subservience, knowing full well that his reward lay ahead of him in Silicon Heaven.

Since then, Kryten's views on life and an after-life have changed significantly, due to Lister's teaching him how to lie, an horrific space bike crash that gave him a Canadian accent, and his general proximity to that smeeeee... that smeeeee... to Arnold J. Rimmer. It really is enough to make anyone hit the WD40.

And so is assembled the crew of the good ship Red Dwarf. Of course, many people will point to this small band of misfits and social inadequates and say, "Well, I don't know about you, but they seem like a right bunch of misfits and social inadequates to me." To these people we reply, "Pah! Shows how much you know, smeg heads. They're no ordinary misfits and social inadequates, these lads... they're the Boys from the Dwarf!" Need we say more? ☘

Kryten faces up to the awful truth!

EUTTA FELL

SMEGATORIAL

Well, this is it. Volume 2 of the Red Dwarf Smegazine. Many of you have written in to us to bemoan the fact that you missed our first issue way back in March 1992, so we decided to do another one - *Volume 2*, Number 11. The difference is that this time round we've got 8 extra pages, better paper throughout and an altogether far superior magazine for you to enjoy. Can't say fairer than that, can we?

The big news this issue is our EXCLUSIVE location report on the new Red Dwarf series which has only just finished filming. Red Dwarf VI won't air until the Autumn, so don't miss our sneak preview, beginning on page 16. We also interview Craig (Lister) Charles and Mac (Captain Hollister) MacDonald this month, and we begin an epic original comic strip featuring the Boys from the Dwarf, two versions of Holly and a tribe of highly advanced time-travelling cats. All this, plus Jake Bullet, Ace Rimmer and Duane Dibbley, too... are we good to you, or what?

And in the months to come we'll be bringing you lots more major cast interviews, original comic strips and hints about Red Dwarf's upcoming series 6. Admit it, you really need the Red Dwarf Smegazine in your life from now on, so place a regular order for it right away! Smoke me a kipper, I'll be back on May 27th...

Mike Butcher

WIN A RED DWARF SCRIPT BOOK!

This is your chance to taste Primordial Soup, as we have 20 copies of the new Red Dwarf script book to give away, courtesy of Penguin Books. The book features the scripts to Polymorph, Marooned, Dimension Jump, Justice, Back To Reality and Psirens - making it a must for all Red Dwarf fans. To win one all you have to do is list the emotions stolen from Lister, Rimmer, Kryten and the Cat by the Polymorph in the episode of the same name. Write your answers clearly on a postcard (or on the back of a sealed envelope) and send them to:

PRIMORDIAL PRIZES
Red Dwarf Smegazine
Fleetway
Editions Limited
25-31 Tavistock Place
London WC1H 9SU

Don't forget to tell us your name and address when you write, and make sure your entry reaches us by the closing date, 3rd June 1993.

Rules
Employees of Fleetwey Editions and Penguin Books may not enter. The Editor's decision is final and no correspondence will be entered into. The closing date is 3rd June 1993 and the winner will be notified shortly after this date. A list of winners will be published in a future issue of the Red Dwarf Smegazine. You're doing it again, aren't you? Reading the boring small print when you should be enjoying the rest of the mag. You're sick, you know that? Just remind me not to get stuck in a conversation with you at a party, okay?

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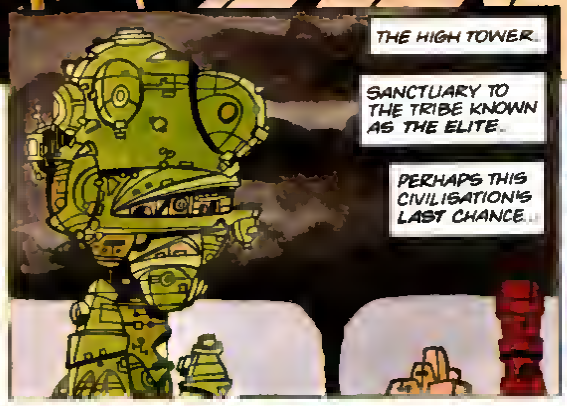
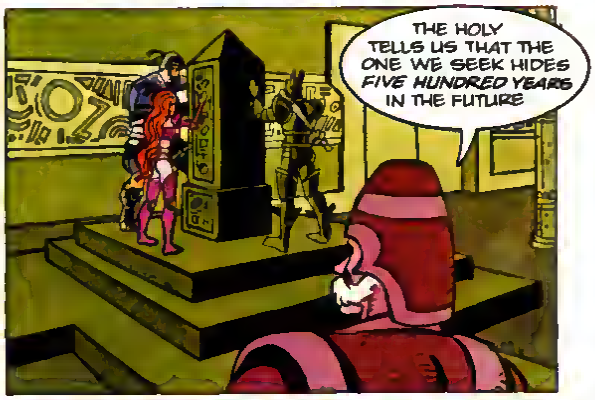
(Psst... want to join a fan club? Then write to: The Official Red Dwarf Fan Club, P.O. Box 3013, London N3 3DF. They'll send you details, just so long as you supply them with an SAE. The club is non-profit making enterprise run by fans and they're not made of money, you know!)

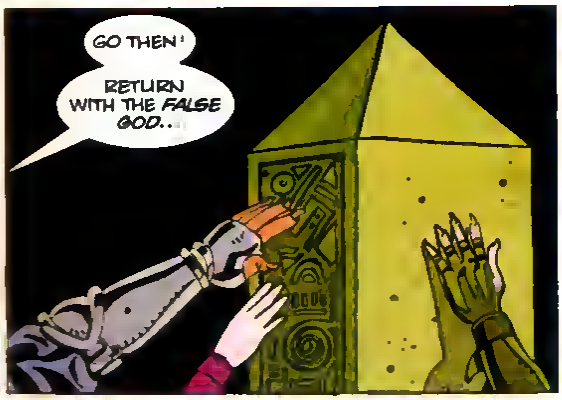
HOLY WAR.

RAGING FOR OVER FIFTEEN HUNDRED YEARS AND THE END NOT IN SIGHT.

AN ENTIRE RACE TUMBLING TOWARDS EXTINCTION.



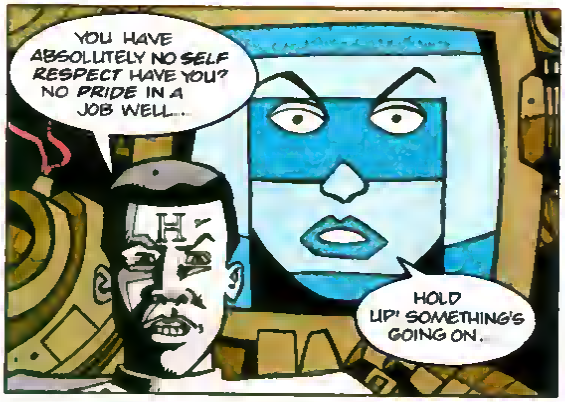


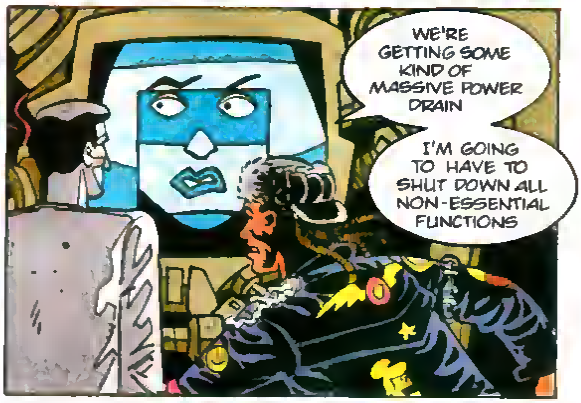


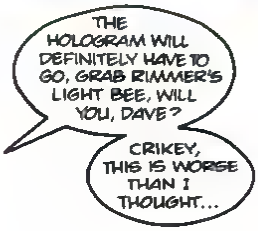
••• SCRIPT & ART: Nigel KITCHING ••• LETTERS: Elitta FELL •••

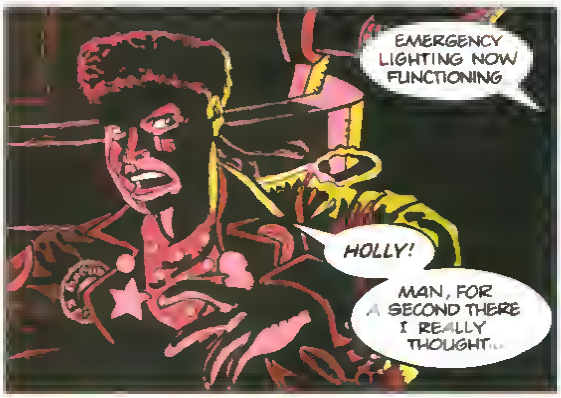
FIVE HUNDRED YEARS LATER...

LISTER THE GOD





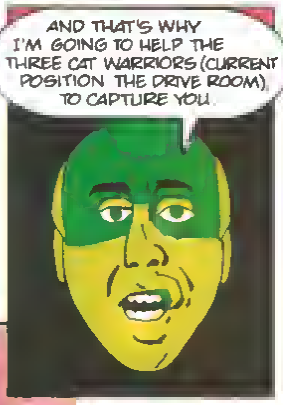



EMERGENCY LIGHTING NOW FUNCTIONING
HOLLY!
MAN, FOR A SECOND THERE I REALLY THOUGHT...

...WE'D LOST YOU...

OH, YOU'VE NOTICED THE FACE THEN?

YOU'VE GOT TO REMEMBER, DAVE, I'M A COMPUTER. I HAVE TO FOLLOW MY PROGRAMMING.


AND THAT'S WHY I'M GOING TO HELP THE THREE CAT WARRIORS (CURRENT POSITION: THE DRIVE ROOM), TO CAPTURE YOU.

SORRY, DAVE.

HEY WHAT'S WITH THE LIGHTS? I MEAN, RED WITH THIS OUTFIT!
WHAT'S HAPPENING, SIR? THE WHOLE SHIP SEEMS TO BE RUNNING ON EMERGENCY POWER.
LOOK, HOLLY, THIS ISN'T ONE OF YOUR HYSTERICAL APRIL FOOL'S JOKES, IS IT?

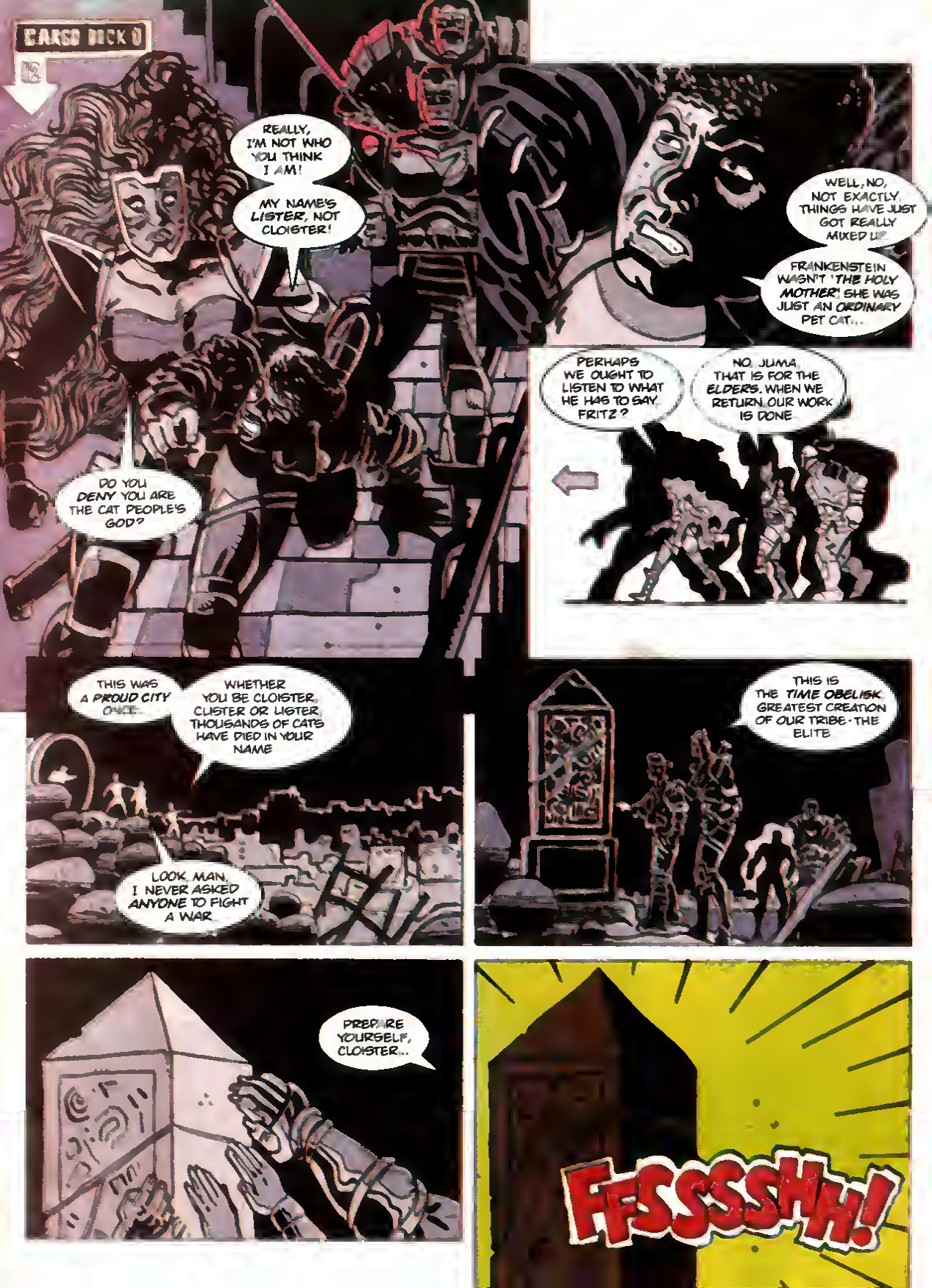
NO, DAVE.
THERE REALLY ARE THREE DEADLY CAT WARRIORS ON BOARD. IT'S THEIR TIME PORTAL THAT'S DRAINING MOST OF THE SHIP'S POWER. BUT ISN'T THAT ALWAYS THE WAY WITH TIME TRAVEL?

I'M GETTING A REALLY BAD FEELING ABOUT THIS. WHERE DID WE LEAVE THE BAZOOKOIDS?
C'MON GUYS, LET'S RUMBLE!
Y KNOW, FACE, THERE'S SOMETHING DIFFERENT ABOUT YOU TODAY.
OH, SMEG!
WE HAVE COME FOR YOU, CLOISTER.
YOU WILL RETURN WITH US AND PAY PENANCE FOR THE CRIMES COMMITTED IN YOUR NAME.
RUN, MASTER DAVID! I'LL HOLD THEM OFF FOR AS LONG AS I CAN.
KRYTEN! DON'T BE STUPID!
PLEASE STAND ASIDE, WE HAVE NO QUARREL WITH YOU...
HRRRMP! I TAKE CARE OF THIS, NO TROUBLE.

KRYTEN!!
LET'S GET OUTTA HERE, BUD! HE'S NO GOOD TO US NOW!
NOT UNLESS YOU WANT A NOVELTY PAPER WEIGHT, THAT IS.
QUICK! GRAB A BAZOOKOID AND TAKE COVER
NO WAY! LAST TIME I USED ONE OF THOSE THINGS IT LEAKED OIL ALL OVER MY FAVOURITE JACKET.
EH? YOU SAW WHAT THEY DID TO KRYTEN.

IF I GET OIL STAINS ON THIS JACKET, I'M HOLDING YOU PERSONALLY RESPONSIBLE, BUDDY!
YOU'RE REALLY STARTING TO GET ON MY PECS, YOU KNOW THAT, CAT?
THIS IS REALLY A WASTE OF TIME, YOU KNOW, DAVE...
HOLLY! FOR SMEG'S SAKE DON'T GIVE US AWAY!
AS IF.
LOOK OUT, DUDES. THEY'RE HIDING OVER HERE AND THEY'RE ARMED
HOLLY!!
SORRY, DAVE, IT'S THAT PROGRAMMING AGAIN...
ANYWAY, YOU MAY AS WELL JUST GIVE UP!
OK, CAT... LET'S DO IT!
"...THESE CATS ARE THE ZENITH OF THE WARRIOR CLASSES..."
"...SUPERHUMAN REFLEXES..."
"...STAGGERINGLY POWERFUL AND TRAINED IN THE DEADLIEST FIGHTING ARTS..."
"...YOU REALLY HAVEN'T GOT A PRAYER"

HEY, BUDDY! HOW YOU DOIN'?
BETTER THAN YOU, MAYBE?
YAAAAA!!
PERHAPS NOW YOU WILL COME QUIETLY?
I'VE NEVER SEEN THAT MONKEY DO ANYTHING QUIETLY
DO NOT ATTEMPT TO FOLLOW US OR YOU WILL SUFFER THE SAME FATE AS YOUR MECHANOID.
YOU GOT IT!
I'M SURE GONNA MISS THAT MONKEY AROUND HERE.
HEY, I'M REAL HUNGRY...
LOOK OUT, LITTLE CHICKIE, HERE I COME!


CARGO DECK 0
REALLY, I'M NOT WHO YOU THINK I AM!
MY NAME'S LISTER, NOT CLOISTER!
DO YOU DENY YOU ARE THE CAT PEOPLE'S GOD?
WELL, NO, NOT EXACTLY. THINGS HAVE JUST GOT REALLY MIXED UP.
FRANKENSTEIN WASN'T 'THE HOLY MOTHER'. SHE WAS JUST AN ORDINARY PET CAT...
PERHAPS WE OUGHT TO LISTEN TO WHAT HE HAS TO SAY, FRITZ?
NO, JUMA. THAT IS FOR THE ELDERS. WHEN WE RETURN, OUR WORK IS DONE.
THIS WAS A PROUD CITY ONCE.
WHETHER YOU BE CLOISTER, CLISTER OR LISTER, THOUSANDS OF CATS HAVE DIED IN YOUR NAME.
LOOK, MAN. I NEVER ASKED ANYONE TO FIGHT A WAR.
THIS IS THE TIME OBELISK, GREATEST CREATION OF OUR TRIBE - THE ELITE.
PREPARE YOURSELF, CLOISTER...
FFSSSSHH!

BLIMEY!
THIS ONE'S GOING TO TAKE SOME SORTING OUT.
CAT?
OH, HI FACE...
WHOA! YOU SHOULDA SEEN THIS LITTLE CHICKIE MAKE A RUN FOR IT. I'M TELLING YOU...
CAT! TRY TO CONCENTRATE...
WE'VE GOT TO FIND DAVE REMEMBER... DAVE LISTER – THE MONKEY
HEY! SURE I REMEMBER BUT I WAS TELLING YOU ABOUT THIS LITTLE CHICKIE. .
ONE MINUTE HE WAS SITTING ON THAT PLATE, THEN...
STREWTH!
KRYTEN! YOU'RE ALL RIGHT!
HARDLY HOLLY
BUT I HAVE FOUND MR RIMMER'S LIGHT BEE. MISTER DAVID MUST HAVE DROPPED IT IN THE CORRIDOR.
OKEY DOKEY I JUST ABOUT HAVE ENOUGH POWER BACK TO RUN A HOLOGRAM. .
WHAT HAPPENED?
DID I MISS ANYTHING?

SEE, CLOISTER, SEE THE DESTRUCTION PERPETRATED IN YOUR NAME...
THE HOLY WAR HAS RAGED FOR FIFTEEN HUNDRED YEARS...
...ONLY YOU CAN END IT!
TO BE CONTINUED...

NEWS FROM THE DWARF

with Jane Killick

NEW RED DWARF

The new series of Red Dwarf, which has just finished filming at Shepperton Studios, is looking even better than series five. From what we've seen at the Smegazine, the action-adventure element of last year's episodes is returning, and it's looking even funnier.

The series sees the crew stranded on Starbug with dwindling supplies, trying to catch up with Red Dwarf and Holly. The six episodes are called *Psirens*, *Call Me Legion*, *The Four Gunmen of the Apocalypse*, *Rimmer World*, *Polymorph II - Emohawk* and *Present from the Future*. As in previous years, these titles could change before the episodes are shown on the Beeb - expect to see them around Autumn time.

For more insight on the exciting new series, see our exclusive location report elsewhere in this issue.

A HARD TIME FOR RIMMER

In Red Dwarf VI, Rimmer is given the gift of *hard* light, allowing him to touch things. The concept, introduced for one episode by writers Rob Grant and Doug Naylor, seemed such a good idea they have decided to use it through most of the series.

However, Rimmer doesn't get it all his own way (did he ever?) because he has to revert to his 'soft light' hologramatic form when the 'hard light drive' drains too much of Starbug's power.

It is becoming a tradition for Rimmer to get a new costume each year, but he has gone one better in series six and got *two* new costumes! In his soft light form, Rimmer has a re-designed red suit (squint hard at the photographs in our series six location report and you'll see it!) But Rimmer's costume changes to blue when he is in his hard light form.

SCRIPT BOOK

A book of six Red Dwarf scripts by Grant Naylor is just out from Penguin Books. Called *Primordial Soup - The Least Worst Scripts* it includes Polymorph and *Marooned* from Red Dwarf III, *Justice* and *Dimension Jump* from *Red Dwarf IV*; *Back to Reality* from Red Dwarf V; and for fans who can't wait until the Autumn, *Psirens* from the as yet unscreened Red Dwarf VI.

The book also has an introduction by Rob Grant and Doug Naylor, some black and white photos (including one from *Psirens*) and a brief section explaining technical jargon (eg, "EXT" means an external scene). It's available now at £4.99 from your local intergalactic book dealer.

RED DWARF FILM

Creators of Red Dwarf, Rob Grant and Doug Naylor, have been invited over to America to talk about making a Red Dwarf film. As we reported last month, US film-makers Universal are very keen to turn the successful space comedy into a movie.

NEW RED DWARF BOOK

With Red Dwarf VI nearly in the can, the next project for writers Grant and Naylor is the new Red Dwarf book. It follows the success of the two previous novels, but it will be some time before it is available as they are only just about to put pen to paper!

THE CONTINUING RED DWARF VIDEO SAGA

BBC video have put back the release date for the videos of Red Dwarf - Series 1... AGAIN!!!

These rare tapes will not be available in May, as BBC Enterprises told us last month, but will instead be available "sometime in June". Getting the videos out is said to be a "fairly involved" process and subject to "unavoidable delays". BBC Enterprises say they're working hard to get the videos in the shops because they know fans are very keen to get hold of them. Tune into *News from the Dwarf* next month when (hopefully!) we will be able to confirm their June release date.

TICKET TRAUMA

Tickets for the audience recordings of Red Dwarf VI were massively over-subscribed this year and many people were frustrated in their attempt to get any, despite sending off ticket requests as soon as an address was available.

The recordings were so packed that Inspired PR, who distributed the tickets, had to write to some people to withdraw their tickets. Inspired PR say they were asked to do this by the production company, Grant Naylor, because this year's larger sets left less room for the studio audience. This amounted to about 50 fewer people per audience. Inspired PR say most people have been disappointed but very understanding about the problems, and have been offered replacement tickets for other top-rated shows.

A 10%ERS SERIES?

Grant Naylor are hopeful that their pilot sit-com *The 10%ers*, shown in February this year, will be turned into a series. The show, about a group of West End theatrical agents, was written and produced by the same people involved with Red Dwarf and was the first of a series of Comedy *Playhouses* on ITV, picking up around 8 million viewers.

However, the Independent Television Commission received 43 complaints from viewers about the scene where a gargoyle was dropped from a motorway bridge onto the roof of a car. The ITC contacted Carlton television (the ITV company for the London region who commissioned the series from Grant Naylor) and suggested that the programme was shown too early, but would have been less offensive if it had been shown later in the evening.

ARE YOU SITTING COMFORTABLY...?

Chris (Rimmer) Barrie was recently to be seen reading a story for *Jackanory* on Children's BBC. The story, shown over three days, was *Jack Crater* by Pam Ayres.

Chris recorded two other stories for the long-running children's story-telling favourite. The two one-part stories, *The Fox and the Chicken*, an adaptation of Aesop's fable by David Lowe, and *The Greatest* by Michelle Margorian will be shown early in 1994.

INSIDE CRAIG CHARLES'S LIVING ROOM

Craig (Lister) Charles is having talks with BBC2 about making his own sit-com/chat show set in his living room. Called *Him Indoors*, it will be for Janet Street-Porter's DEF II slot. Meanwhile, Craig is due to go into a recording studio soon to make an album for record company Acid Jazz.

CAT'S SINGLE

Not a reference to Cat's marital status, but news of a record coming out from his alter ego, Danny John-Jules. Danny, who's no stranger to musicals, turns his voice to soul music for the single which should be out in the summer. The Smegazine has interviewed Danny about his recording career and we'll have more on this next issue.

NORMAN LOVES IT

Norman Lovett, the first incarnation of Red Dwarf's computer, Holly, has finally seen his show *I, Lovett* go out on BBC2 - Tuesdays at 10.05pm. The show had been recorded and sitting in BBC Glasgow waiting to be scheduled for some time. The six part series about an eccentric man who talks to his dog and to a picture of a horse (!) is well worth catching.

News from the Dwarf will be back next month with more details on the latest series of Red Dwarf and everything going on in the Red Dwarf Universe.

Behind the scenes with RED DWARF VI

Jane Killick puts on her woolly vest and braves the cold on location as filming begins on the new series...

In the depths of a British winter, the cast and crew of Red Dwarf VI have gathered in an old, dis-used power station in the heart of London to film some location scenes for the second episode of the new series. The film crew have set up several floors underground, in among the old rusty pipes and machinery that are doubling for Starbug's engine room.

Lister, Rimmer, Cat and Kryten (alias Craig Charles, Chris Barrie, Danny John-Jules and Robert Llewellyn) walk into the maze of cameras, microphones, lights and trailing wires for their first scene of the day. It's only the fourth day of the filming schedule and not everyone has been told exactly what the series is about - including the actors!

One person who does know what's going on is half of the writing team, Doug Naylor, who is on hand to oversee the production. "It's kind of like recession-hit *Red Dwarf*," he explains. "There is no Red Dwarf, it's all set on Starbug, it's all set two hundred years after the previous series. Red Dwarf has been nicked by people unknown and they spend the entire series chasing it."

The new direction for the programme will doubtless surprise fans who asked to see more stories set on the ship and a bigger role for Holly. Doug Naylor smiles when he's reminded that the writers have done just the opposite. "We just didn't want to do another series that was exactly the same as the others. I think Rob [Grant] and I - when we do the writing - we've got to get excited about it all over again and it's much easier if we've got a new impetous and a new freshness about it."

The new impetuous is obvious on set, as there is an excitement surrounding the production, while the familiar *Red Dwarf* gang seem pleased to be back. "It's lovely," says Chris (Rimmer) Barrie, "it's like putting on an old pair of boots - it's lovely. [There's a] couple of new faces, but that's equally lovely."

One of the new faces is Director Andy DeEmmony. He appears very relaxed going over the lines with the actors and explaining how he wants each scene to work. He seems to have fitted in to the established team quite easily. "It's nice, everyone knowing their characters," he says. "It's an area you don't have to deal with very much, they already know how they behave."

Andy has come to the show from directing *Spitting Image*, but he pauses carefully before comparing working on Red Dwarf to working with puppets. "I won't say the first line that comes to mind!" he jokes. "[I've got] a lot more scope on this. For me it's a perfect combination for what I do, which is effects and comedy. Something like this has got a lot more visual going on, it's great."

If there were any tension on set at all, it is relieved by the actors practising their lines in a silly camp voice, which makes all the crew laugh. Robert Llewellyn, who looks quite inhuman in his Kryten make-up and costume, asks to see a script to read over his part before they start rehearsing the scene. "Not as though I need to," he jokes, "I just want to look professional!"

It just takes someone armed with a needle and thread to sew up part of Kryten's costume which is falling apart, and they are ready for the first take.

The scene is from the second episode and Kryten has built a stardrive designed to hook up to Starbug's engines to increase its power. The stardrive itself is a life-size model created by the BBC Special Effects Department. Inside the machine, resplendent with flashing lights, is a motor to make it spin and a line pumping in compressed air to make it shudder violently.

MIKE VAUGHAN

In this scene the crew are sceptical as to whether the stardrive will actually work, but Kryten manages to persuade them the device will allow Starbug to catch up with Red Dwarf in "a matter of nano seconds" However, when the time comes for the special effects operator to pump in the compressed air - nothing happens "You were right," comments Robert (Kryten) Llewellyn, "it didn't work!"

During the next take, the stardrive model performs perfectly, shaking furiously and making an incredible rattling noise "It sounds like my washing machine," says Robert

The stardrive produces so much power, the crew are blown through a hole in Starbug and they are left clinging on for their lives The actors have to film this scene hanging on to some metal struts about eight feet off the floor, but Craig Charles wants to know how Rimmer is supposed to hang on if he's a hologram, not to mention how he could get blown through the hole in the first place! After some discussions between the cast, the Director and Doug Naylor, they decide to film the scene as originally conceived Lister, Cat and Rimmer stand on a couple of boxes and hold onto the metal above them, while Kryten holds on to Lister's waist with his feet firmly on the ground.

The idea is to film only the top half of the actors so it looks as if they are really dangling in mid-air. But when the video tape is re-wound and the cast and crew look at the recorded footage, it is obvious they are not really hanging from the metal bar above them The only way around it is to physically hang two feet off the ground All four actors climb onto the boxes and hold on to the metal above them - Chris, Danny and Robert are provided with padded gloves, while Chris Barrie bravely holds on with his bare hands The boxes are then taken away by two members of the crew and the actors deliver their lines with added realism, dangling in mid-air

At this early stage of filming the series, it seems that the type of action and award-winning effects that made Series V look so good are set to return in Series VI However, Director Andy DeEmmony says they won't overshadow the other strengths of the show "I enjoy the characters and the character side of it," he says "I hope to use the effects in a subliminal way to work with that, rather than trying to work against the character comedy . I still see it as character-led "Bearing that in mind, he thinks the new episodes could work even better than the fifth series "[Red Dwarf VI is] much more streamlined in that the whole series has a direction, a quest going through it, which is a good vehicle It ties in better than just random episodes All the crew have a direction, they have an aim in common, which is much better than just aimlessly wandering I think it's good, it's potentially better than the previous series because of that "

Doug Naylor admits it was a big decision to take the programme in a totally new and untried direction. "In many ways it was scary because when we told people there was no Red Dwarf, we had no guarantee - we still haven't - that it's going to work But in the end it does give it a different feel, whether it'll be better or worse, it's impossible to say, but it will feel slightly different "

Exactly how different the whole series is going to be isn't yet clear to most of the production team, as they've only seen half of the scripts "We've got three scripts, but not the other three," explains Chris Barrie "It's been a bit seat-of-the-pants getting it all sorted"

But Doug Naylor is assuring everyone that this is nothing unusual, and the production schedule is no more hairy than in previous years - well, maybe just a little bit more hairy! "We've still got a lot of work to do on the first three [scripts]," he says "We're re-writing them as we go along and there's no difference really between the last three and the first three, except the second three haven't officially been handed in "

Not surprisingly, there are a few rumours flying around as to what is actually going to happen in the second half of the series. "I've heard rumours that one of the episodes is called *Rimmer World*," says Chris Barrie "Where there could be an opportunity for the writers to ask me to bare my all!"

"There's a rumour that you're going to see the Cat's six nipples," adds Danny John-Jules, "with a vixen on each of them!"

But whatever happens over the next couple of months, Chris Barrie is convinced the new series will be "six more gorgeous, wacky stories with the regulars aboard the Starbug "

MIKE VAUGHAN

RED DWARF

CODE	DESCRIPTION	M	L	XL	PRICE	TOTAL
0120	Leather Sleeved Baseball Jacket				£90.00	
0721	Melton Baseball Jacket				£60.00	
2553	Rimmer Black T/Shirt				£9.00	
2552	Twat It Black T/Shirt				£9.00	
2554	Jake Bullet Black T/Shirt				£9.00	
2332	Binary Black T/Shirt				£9.00	
2246	Inquisitor Black T/Shirt				£9.00	
0197	Smeg Head Black T/Shirt				£9.00	
0303	Infinity Black T/Shirt				£9.00	
0199	Better than Life T/Shirt				£9.00	
2310	Embroidered Logo T/Shirt				£12.00	
3308	Baseball Cap				£6.00	
3323	Embroidered Baseball Cap				£10.00	
3318	Embroidered Ski Hat				£10.00	
0710	Embroidered Surf Jame				£15.00	

RED DWARF

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CRAIG CHARLES

Craig Charles was twenty-one when he was cast as Dave Lister in the fledgling space comedy, *Red Dwarf*. Since then his character has progressed from being a space bum who dreamt of running a doughnut diner on Fiji, to a man with dexterity enough to repair Kryten and pilot Starbug.

Of the four characters who make up Red Dwarf's motley crew, Craig describes Lister as "the only sensible one, the only one you can trust." That's probably why he now seems to have taken on the role of leader. "The Gary Glitter of space!" Craig laughs. "The leader of the gang, I hate to tell ya!" When faced with an extra-terrestrial danger he's now more likely to go out and twat it than the Lister of the early series.

"Lister's very lonely, he wants to go home, he wants to get laid."

A distinctive part of Lister's appearance has always been his dreadlocks. Craig has them sown in about a week before filming starts and has to wear them for about eight weeks. It's part of the character he doesn't like living with. "It's a pain," he says. "Next year, if we do it again, I'm not going to have them in, I'll get a wig. It's doing my head in, I don't like it. It was a great idea in 1987 and it's not 1987 anymore. I have to walk around with these in real life. I have to sleep in it, and that's really difficult because they're a big lump at the back of your head and you have to spread them over the top of the pillow. So hopefully I'll just have a wig next year. They take about three weeks to dry, so getting them wet when you have a shower or something is a pain."

Craig is probably just as well-known for his other work, like *Cyberzone*, as he is for *Red Dwarf*. But he keeps returning to the show every year, and to the character who has entered his late-twenties with him. "I think he's grown-up, more mature, more in control," Craig says of Lister. "He's more real in a way. He's the last human being left alive and I think that's coming across a lot more. I don't think Rimmer affects him as much anymore. I think he's very sad though, he's very lonely, he wants to go home, he wants to get laid."

The antipathy between Rimmer and Lister, who were forced to exist together even though they didn't get on, was the

MIKE VAUGHAN

PAUL GRANT

backbone of the original series. "The Lister and Rimmer relationship has taken a bit of a back seat," says Craig of more recent episodes. "I miss the bunk scenes, the bickering, the thrust and parry of meaningful conversation. I miss all that, but it's become much more of a posse show in a way, which has its moments as well. Me and Rimmer used to be the leads of the show, but we're not anymore, it's a four-piece, a four-hander now."

Audiences I'm not scared of, I just get up and grab'em.

Like the programme itself, Lister has emerged from the confines of the bunk-room to become a man of action, or "the Bruce Willis of Liverpool" as Craig would have it. "I kind of do like it a bit, I like all the stunts and that... The more you can take away the acting and just have real life reactions, the more realistic it is, and the better it is for everyone. If you look at American movies and American film stars, they hardly say anything. They have about 36 to 40 or 50 lines a film, the rest of it's all action. Why are you saying something when you can say it by the way you stand, y'know? It's a very wordy comedy in places and I like to take the words out a lot. A reaction, if you get it clear and crisp, is a lot more effective sometimes than a line."

Craig hopes that his acting is also more effective seven years on. "I'd be a pretty sad smeg if it wasn't, you know what I mean? I think I've improved an awful lot. I'm not very proud of my first acting performances, but things have only looked up, things have got better. You've got to remember I didn't go to drama school, I didn't do any of that, so all my mistakes were made in public, made on television with millions of people watching. I'm surprised I've survived, really, but I enjoy it."

About half of *Red Dwarf* is filmed live in front of a studio audience. Right from the beginning it tends to be Craig who goes out of his way to entertain the expectant masses whenever there's a break in filming. "It's my job," he says. "I started off as stand-up, poetry, comedy. Audiences I'm not scared of, I just get up and grab 'em. Everyone on the show is a performer in their own right, that's what's cool about it, we can all do things that surprise you." During the filming of the new series, Danny (Cat) John-Jules has amazed everyone by unicycling around the studio; Chris (Rimmer) Barrie has delighted everyone by practising his impressions; Robert (Kryten) Llewellyn keeps launching into his 'droid-rot' head Yorkshire accent, while Craig has dazzled the audience with his juggling skills. "When I caught that lemon in my mouth tonight it was just too cool because the juggler couldn't catch it!" he grins with pride. "So we all do things that shock people and surprise them, which is all good."

Four egos in a room, plus Rob and Doug's ego - I mean, this is ego city!

In between juggling lemons, of course, Craig has to return to the set and become Lister. It may seem a dramatic switch to the audience, but Craig doesn't find it a problem. "You've been rehearsing, you know the mood of the piece, you know

the emotions you're supposed to be portraying, you know your character, it's easy to step out and in. When Robert stops speaking he doesn't carry on walking around speaking Canadian, he speaks like Robert. It's not difficult. Acting is not an art, it's a craft. Art is the creation of the things, actors just interpret, we're not creating something on our own I think actors need to know their place a bit more."

Craig came to the programme from a comedy background, but he denies that's the only part of the show he enjoys. "I like the science fiction," he insists. "I like comedy I like Red Dwarf when space is the situation and the comedy takes care of itself. I think there's been a drift towards science fiction ideas... You can't be both, really, you've either got to be a comedy show with space as the situation, or a science fiction show with a bit a comedy. I'd rather it be a comedy show set in space, rather than a science fiction show with comedy."

‘When you're in the supermarket you want to buy tomatoes, not sign six autographs.’

One of the things that makes *Red Dwarf* a success is the relationship between the four characters. They seem to work well together both on stage and off. "You have to get on well," says Craig. "You're stuck with someone for seven weeks. You gotta get on, otherwise you'd go mad. Believe me, when we finish next week, I'll be happy not to see them until next year. Four egos in a room that big, plus [writers] Rob [Grant] and Doug [Naylor]'s ego - I mean this is ego city! Honestly, the rehearsal space, you can't get four egos in there! Because everyone's doing other things, everyone's rich, everyone's surfing on cream, they're all turning up in flash cars. It's weird, like when we started we were nothing."

Now, of course, the actors are much more well-known. The popularity of *Red Dwarf* and Craig's other programmes means he gets recognised a lot. "Adulation," is how he describes the fan reaction. "It's like hero worship and it's weird .. It's difficult to get used to. It's nothing you want. When you're in the supermarket you want to buy the tomatoes, not sign six autographs."

Craig gets around fifty fan letters a week. "I've never replied to one, I never will.. I feel so uncomfortable with it... I got famous really young and that's not been easy either. It's like my eleventh year on full-time television. It's been good for the money and it's been good to get things you want."

PAUL GRANT

In the new series, Lister is the focus of a couple of episodes and even manages to fit in some serious snogging! Naturally then, Craig seems to be enjoying series six even more than series five, but he would like to see Lister return to earth. "I want him to go home and I want him to be happy. I want him to fulfil his dreams and fantasies. I think he deserves it, he's had a hard time. I just want him to get everything he wants, to fulfil his potential."

As for Craig's future with *Red Dwarf*, he remains enthusiastic: "I'm happy at the moment, I'm happier than I was last year .. I've enjoyed this one, if I get asked next time I'll come back and do it."

Jane Killick

THE JUNIOR ENCYCLOPEDIA OF SPACE

This is the part of the Smegazine that answers your trickiest questions about the Universe of Red Dwarf. But be warned: Personal correspondence will not be entered into (without a really big bribe), stupid questions will not be answered (as a rule), and the Editor's [illegible] (Smug, [illegible]) is not the Editor.

WHY DOES THE RED DWARF NEVER STOP FOR FUEL? WHAT DOES [illegible] RUN ON?
(Matthew Follon)
Attached to the ship is an object which [illegible] in a huge [illegible] or lampshade. This is the "scoop". The first Red Dwarf novel explains how the [illegible] hydrogen [illegible] the [illegible] space and turns it into fuel, making the ship theoretically capable of [illegible] forever. Clever, huh? Now where can [illegible] find a car that works [illegible] the same principle?

DOES KRYTEN RUST IN WATER?
(Caroline Martin, Heather Coloquhoun)
Good question. According to [illegible] the Series 4000 Mechanoid [illegible] not waterproof, but Kryten has [illegible] landing at the [illegible] of a lake [illegible] Backwards and rematerialising [illegible] a shower in Meltdown. My guess [illegible] that he's a bit [illegible] a non-waterproof watch that doesn't mind you doing the washing [illegible] handle a spin in the washing machine.

IF RIMMER IS PROJECTED BY A LIGHT BEE, HOW CAN HE WALK THROUGH TABLES?
(various questioners)
[illegible] can accept the concept of a super-[illegible] projected by a [illegible] floating light bee, right? So we're talk[illegible] about technology here that somewhat more impressive than your typical slide projector. Why then [illegible] that the projection of [illegible] can be disturbed by putting an object in front of [illegible] to speak [illegible] at least, Rimmer can walk through anything as long as his light bee [illegible] have [illegible] part of it, presumably being programmed to dodge its way around things. [illegible] actually walk through blank walls, but he can [illegible] pass through negotiable objects [illegible] tables and, [illegible], other people can walk through him.

WHAT'S THE PROBLEM WITH BEING OUT OF SHAKE 'N' VAC ON A SPACESHIP WITH NO CARPETS?
(William Gannicliffe, Alex Bond)
This is the sort of pedantic question we get from some people. The sort of people who'd deny a man with no feet his verruca cream (check out *Waiting For God*). All I can say is that they must have found some use for it, since they've run out of the stuff!

WHY DIDN'T SOMEONE WARN THE CREW OF THE IMPENDING ACCIDENT WHEN THEY WENT BACK IN TIME IN STASIS LEAK?
(Ted Cowgill)
If every possibility is played out in a different universe (going along with the *Dimension Jump* theory), then presumably they did. But if they were successful in saving the crew, there'd be no Cat, Kryten would never have been rescued and Rimmer would not have become a hologram. Doesn't sound like interesting viewing, does it? Alternatively, perhaps it didn't occur to them to warn the crew. Or maybe what we see "has will have going to have happened" (see *Future Echoes*) and they couldn't actually have changed things, even if they'd tried. How's that for a cheek-just-ease answer?

HOW DO YOU PRONOUNCE ROBERT LLEWELLYN'S SURNAME?
(Chrissy King)
Easy one this. LOO (as in "I need the LOO after that kipper vindaloo") - ELL (as in "smeggin' 'ELL" - IN (as in "we're IN big trouble").

IS THERE A RED DWARF COMPUTER GAME?
(G. Owen, Matthew Rowbotham, Katherine Maddison)
No, but discussions are going on, so we may well see one sooner or later. Computer games based on TV programmes and films often turn out to be quite poor, relying as they do on the title to sell the game whatever it is like, so Grant Naylor are bound to be choosy as to who they allow to develop one for Red Dwarf. If it happens, you can be sure that you'll read about it here first in the Smegazine.

WHY DOES THE CAT REFER TO RIMMER AS "GOALPOST HEAD"?
(Louise Wood, Katie Pidgeon)
Er [illegible] could it be something to do with the fact that the H on his head is vaguely reminiscent of rugby goalposts, d'yer reckon? Next question, please!

ARE THE CAST MARRIED?
(various questioners)
Not to each other, that's for sure. Norman Lovett is married, but last heard Hattie, Chris, Craig, Robert and Danny were all officially single. There may well be some former marriages and current steady relationships to be thrown in there, but that's all the Editor will let me print here, so stop being so nosey, okay? If it's of any interest, Rob Grant and Doug Naylor are both married with children.

WHERE CAN I GET A HAT LIKE LISTER'S? (various questioners)
Well, it's a leather deerstalker, so why not try your local leather deerstalker shop? Failing that, check out an army surplus store - you'll probably find something there that will approximate to what you're after. A number of people have asked about Lister's jacket too, but they've probably noticed by now that it is at last possible to buy a [illegible] Red Dwarf jacket from Network Mail Order (P.O. Box 10, London SW19 3TW, or telephone 081-543 4105) if you can afford the £60 (regular) or £90 (leather-sleeved) asking price.

WILL THERE BE A FEATURE-LENGTH CHRISTMAS SPECIAL OR FILM OF RED DWARF?
(various questioners)
Possibly. The door to Hollywood is certainly ajar, but any major Red Dwarf film backed by US dollars is bound to feature an almost entirely new cast. Meanwhile, here at the Smegazine we have heard the faintest whisper about a Christmas special for the BBC, so who knows?

IF THE RED DWARF IS A MINING SHIP, WHY DOESN'T IT DO ANY MINING? (Dan from Holyhead)
Let's see, the human race is all but extinct and the last person alive is a chicken soup machine's maintenance man's assistant. Doesn't seem much point in mining for ore in the circumstances, does there?

WHAT'S THE CAT'S REAL NAME?
(Chris Meacham)
As Lister says in *Dimension Jump*: "He hasn't got a name, we just call him Cat." Although it is never mentioned on screen, the first Red Dwarf novel points out that the Cat finds it impossible to conceive of anyone not knowing who he is. His ego assures him that he has no need of a name! And just in case you're a literal minded smeg head who is wondering why the Cat sometimes says that 'superficial' is his middle name, that's what we call a figure of speech. Got that?

WOULD YOU LIKE SOME [illegible]
(various questioners)
No! Now, where did I leave that 15lb jump hammer.

Maxine Lehmann

Got a question on Red Dwarf?
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RED DWARF LANDS IN CHICAGO

By Joe Nazzaro

A Review of Visions '92

Over the last three years, the Visions convention, held in Chicago during the last week of November, has become one of the most popular science fiction conventions in America. Having started out as a British media con, devoted mainly to *Doctor Who*, *Blake's 7* and *Robin of Sherwood*, it has become a bit of a grab bag, appealing to several different areas of SF fandom in the USA.

Visions '92 was probably the most diverse of the three conventions held to date. Among the well-known guests in attendance were Colin Baker, Gareth Thomas, Michael Praed, Nicola Bryant, and from *Red Dwarf*, Craig Charles and Robert Llewellyn. Other guests included *Doctor Who* writers Jeremy Bentham and John Peel, *Summoned By Shadows* director Bill Baggs, *Lovejoy* star Chris Jury, and Frank Coniff, an actor/writer from the American cult programme, *Mystery Science Theatre 3000*.

For the first time in its three year history, Visions was able to add two *Red Dwarf* guests to its line-up. Since the convention is normally held while the series is being filmed in Britain, it had been impossible to bring any of the cast members over before, but because of the delay in filming Series VI, Craig and Robert were able to make a long-awaited appearance. For many of the convention's several thousand attendees, it was their first taste of *Red Dwarf*. The convention started early Friday morning with the obligatory opening ceremonies and announcements, followed by the day's events. Because of the large number of guests, Visions usually runs several simultaneous programming tracks, including the main convention panels, an autograph line, a photo opportunity, fan panels, and a 24 hour video room. It isn't an uncommon sight to see small groups of fans congregating in corridors, schedules in hand, arguing over which events to attend. There were also two dealers rooms open throughout the convention, offering a wide spectrum of merchandise, although it seemed that *Red Dwarf* fans were being somewhat taken advantage of. Several British dealers were selling items at inflated prices, including the *Red Dwarf Omnibus* which had an astronomical price tag on it and the new *Smegazine*, which was selling at way over the odds despite the fact that several hundred copies of the latest issue had been shipped over by Fleetway to be given away at the convention as a promotion!

The *Red Dwarf* contingent made its first appearance on Friday afternoon, as Craig and Robert took the stage together. It was soon apparent to the crowded auditorium that parental guidance was definitely suggested, as the two actors kept the audience in hysterics with their antics. Robert showed his ability to imitate a chinless BBC executive, while Craig belted out a rousing rendition of the *Red Dwarf* theme song, and even took a crack at *Tongue Tied*, which was aborted halfway through when he realised he had forgotten the words. The audience was very forgiving — it was Danny John-Jules, after all, who had sung the song in *Parallel Universe*, not Craig.

The rest of the guests made their appearances, singly and in pairs, and the day ended with a masquerade ball and costume contest. While many fans headed for the video room, a much larger number retired to the hotel's two bars, where many of the guests could be found, chatting with small groups of people until the wee small hours of the morning.

Saturday's programme featured a number of panels which put different guests on stage at the same time. While some combinations, such as Gareth Thomas/Colin Baker/Michael Praed, were quite interesting, others like Nicola Bryant and Chris Jury proved less so. Meanwhile, the video room proved to be a bonanza for *Red Dwarf* fans. In addition to various episodes from series three, four and five, viewers were able to see episodes of *The Brittas Empire*, *Them And Us*, Maid Marian, and for the first time at an American convention, the U.S. *Red Dwarf* pilot, which

Grant Naylor had thoughtfully sent over in Robert Llewellyn's care. The pilot provoked a number of questions for the *Red Dwarf* guests over the weekend, and while Robert tried to be as tactful as possible, Craig couldn't resist pointing out that casting changes turned the pilot into *White Dwarf*. He also added that "What pissed me off was the best guy in it was Craig Bierko, the guy who played *my* part!"

Ironically, the best chance to talk with the two *Red Dwarf* guests was at two individual press conferences held on Saturday. Since most of the people in attendance were from local fan clubs and seemingly just happy to be there, there were many starry-eyed looks and not many questions. That gave this reportar ample opportunity to sit on the front row, firing off question after question at the hapless guests. Craig, who looked considerably worse for wear after the preceding night's activities, discussed the many projects he'd been involved with over the previous several months, including *Cyberzone*, *Ghost Watch*, and a never filmed pilot for American television called *The Janitor*. He also shared some of his memories of *Red Dwarf*, including one particular scene in *Backwards* in which he had to submerge himself in a river, and almost drowned before members of the production crew took notice of his plight! During Robert's press conference, the actor talked about how it felt to be attending his first American convention, the problems involved in wearing the Kryten make-up for several weeks a year, and also shared his experiences working on the American *Red Dwarf*. It seemed unfortunate that both press conferences were limited to such a small number of people, as Craig and Robert had a lot to say, and were quite entertaining at the same time.

The highlight of Saturday's programming was the cabaret, which proved to be a considerable improvement over last year's affair. The outstanding acts had to be Frank Coniff, who did a hilarious stand-up act, and Robert Llewellyn, whose routine on the differences between American, French and English cultures brought down the house. After Robert finished his act, he explained to the audience that he had found a new means of therapy which used a ventriloquist's dummy to get rid of his anxieties. When he emerged a moment later, there was a roar of laughter as everyone realised his "dummy" was none other than Craig Charles!

Sunday's panels featured a number of interesting combinations including Craig and Robert sharing a stage with Frank Coniff, whose dry sense of humour was a marvellous counterpoint to his British co-panelists.

The convention wrapped up with the closing ceremonies, which brought all the guests together for a final farewell. Despite a number of minor scheduling problems which are almost inevitable for a convention of this size, the weekend was a great success, and a number of attendees signed up for the 1993 convention before this one was over.

Special thanks should go to the convention organisers who made a concerted effort to invite a wide cross section of guests, none of whom suffered from the ego problems that marred the previous two gatherings. This time, each of the guests was friendly and approachable, and most of them could usually be found in a hallway or bar during their off hours, entertaining a group of convention goers.

Unfortunately for American *Red Dwarf* fans, Visions '93 will be primarily a *Doctor Who* convention, celebrating the programme's 30th anniversary. Of course, that gives British fans an extra year to decide whether they can afford a trip to Chicago for Visions '94. Just imagine Chris Barrie, Craig Charles, Danny John-Jules and Robert Llewellyn on the same stage! Start saving your cash now, folks.

VISIONS '92 PHOTOS BY JOHN BREW

REF DWARF

ACE RIMMER

MIKE VAUGHAN

NAME: Arnold Judas Rimmar

KNOWN ALIASES: Known axclusively as Aca, in recognition of his great achievemants.

SPECIES: Just an ordinary guy (but what a guy!)

OCCUPATION: Basically, ha's just ona of those handsoma, dashing, courageous, honest-to-god supar-haroes that you don't get to meet so very oftan. A mambar of tha prestigious Space Corps Special Service, Ace found gainful amployment as a Test Pilot at the Spaca Corps Test Base on Mimas. Having takan a one-way trip in an experimantal, dimension-spanning vessel, he is currently roaming tha multiverse in search of wrongs to nght, villains to battla and fair maidans to satisfy in a way only a trua hero can.

ORIGINS: Unbelievabla as it seems, the magnificant Aca was onca nothing more than a weedy littla pratt called Arnold, hated by his parents, over-shadowed by his brothers and incapabla of doing an*ything* nght. Had he not made tha affort to pull his own socks up and put something *into* his life, he really could have andad up as an abject failure in avarything — indeed, in *some* dimensions, he *did*, becoming a sad and pathatic shadow of his trua glorious self.

EDUCATION: Ace bagan his schooling at Io House, initially without much success. It was only the humiliation of baing kept down a year that forcad him to start paying attention to his own aducation, with tha astonishing results detailed above. Furthar aducation inevitably followad, including a place at tha Spaca Corps Academy. In this, he followed in tha footsteps of his three brothars, John, Frank and Howard, finally living up to tha damands of his proud father.

SKILLS: Just about everything you can think of, except piano playing. Oh, and piano playing too, of coursel.

HOBBIES: Aca has a strong compulsion to help peopla, and oftan takes time off from his hair-raising exploits in order to give out helpful lassons on piano playing, fiald micro-surgary and tha lika. He is also in damand for sex a lot.

MUSICAL TASTES: Unknown. Aca really doesn't have much time to indulge such likas and dislikes in himself, [illegible] inspiring effect wh[illegible] have, he has [illegible] ad[illegible] conversant with a[illegible] ganres, and [illegible] tastes as will best effe[illegible] of his colleagues.

ROLE MODELS: Hardly [illegible] *rest* of the universe t[illegible] itself on *him!*

KNOWN ASSOCIATES: Spanners, Ace's best f[illegible] Test Base's 'sa[illegible] anginearing dapartm[illegible] — the Base's Padré wit[illegible] did a lot of good wo[illegible] so we are told, the [illegible] Little Tommy back [illegible] — Mallie, th[illegible] Test Ba[illegible] who was so st[illegible]k by Ac[illegible] looks and [illegible] offered to cove[illegible]erse f wit[illegible] syrup for his ed[illegible] Ac[illegible] a gentleman, ac[illegible]d.

Bongo, Ace's immediate [illegible] Mimas. His head, lik[illegible] so turned by Ac[illegible] that, [illegible] five years of happy marriage [illegible] only too willi[illegible] to [illegible] with taramasalata f[illegible] banafit. Aca, being [illegible] declined.

his own [illegible]ntal ige[illegible] computer, with whom [illegible] up quite [illegible] ela[illegible]o sh[illegible] don't even have to be [illegible] for Ace [illegible]nider.

GROUP AFFILIATIONS: [illegible] actually having m[illegible]h [illegible] any such circ[illegible]e for [illegible]ow [illegible] is considered so[illegible]et [illegible] associate member [illegible] avery social and profes[illegible] going, be[illegible]ng on [illegible] in when he can and g[illegible] quick po[illegible]nters.

AMBITIONS: To [illegible]nd [illegible] approximat[illegible]ng [illegible] can settle down an[illegible] on with the bus[illegible] gosh dar[illegible] w[illegible]der[illegible]

ALTERNATIVE 2X13/L: THE CITY OF SMEGOPOLIS, 2315 (AND THIRTY SECONDS)...
LOOK! UP IN THE SKY!
AN ALTERNATIVE IN WHICH GENETIC ENGINEERS HAVE BRED A NEW KIND OF HERO...
IS IT A GAWM?*
IS IT A TWO-MAN SHORT HOP SPACE CAPSULE?
*GENETICALLY AUGMENTED WINGED MUTATION
"SMEG, NO! IT'S JUST..."
SUPER-ACE
DAILY SMEG
HERE HE COMES, THE HERO OF THE MASSES! FASTER THAN A SPEEDING BAZOOKOID BLAST... STRONGER THAN A RAGING STIMULANT...

...NOT QUITE AS TOUGH AS A DIMENSION-HOPPING SPACESHIP!

SC

SLAM!

SCRIPT Steve LYONS
ART Nigel DOBBYN
LETTERS Elitta FELL

SPLAT!

UH-OH! LOOKS LIKE A BIT OF A NASTY KNOCK, THERE, COMPUTER I'M GONNA HAVE TO GO DOWN AND TAKE A LOOK!

"I HOPE THAT GUY DOOR WASN'T HEADING ANYWHERE IMPORTANT!"

MACHO POSTURING SCENE

OKAY, VILLAINS, GIVE IT UP! WITH CATMAN AND ROBBIE ON THE CASE, YOU'LL NEVER GET AWAY!

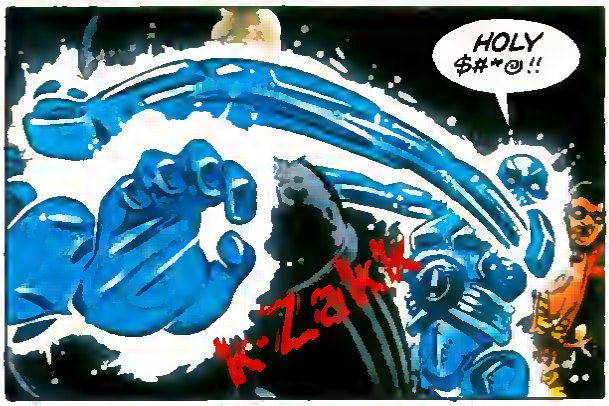
HOLY B 53432 MODEM INTERFACES, CATMAN! IT'S OUR OLD FOES...

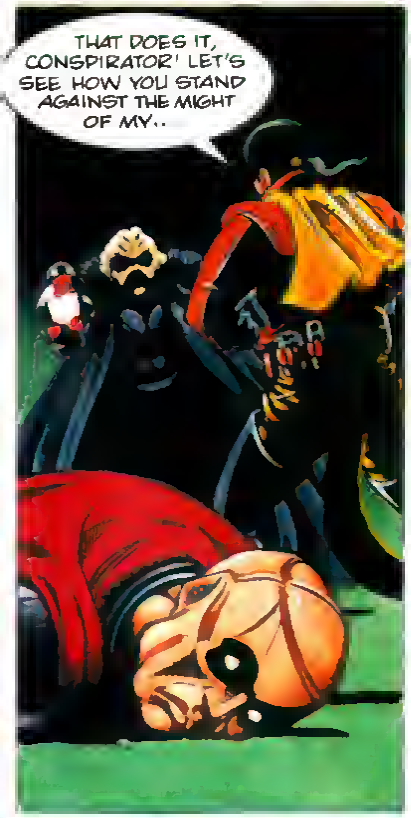
...THE CONSPIRATOR...

...AND THE PENGUIN!

THE PENGUIN'S FIRING AT YOU, ROBBIE! GET OUT OF THE WAY!
HOLY EXPLODING HEX VISION BLASTS!
KA-SHOOM!

BUT DON'T WORRY ABOUT ME, PROF! I'LL GET THESE TWO UNDER WRAPS FASTER THAN YOU CAN SAY...


HOLY $#*@!!
K-ZAK!


THAT DOES IT, CONSPIRATOR! LET'S SEE HOW YOU STAND AGAINST THE MIGHT OF MY..

...ATOMIC-POWERED HAIR-DRYER!
NICE TRY, CATMAN...

...BUT NOT GOOD ENOUGH!
AAAAARGGH!!

ANGST SCENE:

BIT OF A TUMBLE YOU TOOK THERE, SKIPPER! FEELING BETTER?

IT'LL TAKE MORE THAN A CISSY FALL TO PUT SUPER-ACE OUT OF ACTION, MISTER!

RIMMER! WHERE HAVE YOU BEEN? THE CONSPIRATOR'S ROBBING THE FIRST NATIONAL BANK...WE NEED YOU THERE, GOD HELP US!

UH-OH!

WELL, DUKE... LOOKS LIKE YOU'VE GOT A WORLD TO SAVE AGAIN! I'D BEST LEAVE YOU TO IT!

I...I...

OH, IT'S NO USE! I JUST CAN'T GO THROUGH WITH IT!

WHAT?! BUT YOU'VE GOT TO GO! YOU'RE SUPER-ACE!

NO! THE ONLY PERSON WHO CALLS ME THAT IS ME! TO EVERYONE ELSE, I'M SUPER-ABS, OR BONEHEAD MAN!

BUT YOU CAN FLY! YOU'VE GOT THE STRENGTH OF TEN SIMULANTS!

BUT WHILE OTHER HEROES GET TO HAVE WEAKNESSES LIKE GOLD AND KRYPTONITE AND MAGIC...

...MY WEAKNESS IS FLESH! (SOB) WHENEVER SOMEONE HITS ME, I PASS OUT!

HMM, THIS IS A JOB FOR...

MEANWHILE..
CATMAN AND ROBBIE ARE DOWN, DAVE. YOU'RE OUR LAST HOPE!
OKAY, PROFESSOR H! I'M ONTO IT!
LAST MINUTE RESCUE SCENE:
HURRY UP, PENGUIN! CATMAN AND ROBBIE WON'T BE BOTHERING US AGAIN - BUT THE REST OF THE LIBERTY LEAGUE WILL BE ON THEIR WAY!
A RED PAINTBALL! THE FIEND! MY COSTUME'S TOTALLY RUINED!
YOU'RE RIGHT ABOUT THAT, CONSPIRATOR! AND ACTION MAN'S HERE ALREADY!
WHAT'S THAT, PENGUIN? HEX-FRIED HERO? WHAT A LOVELY IDEA!
CRASH!
HOW'S IT GOING, BIG GUY? CAN I LEND A HAND?

BONE-HEAD MAN? HA! EVERYONE KNOWS WHAT YOUR WEAKNESS IS!

FLICK!

KAPOW!
GRATUITOUS, DRAWN-OUT FIGHT SCENE!

THUD!

WHAMMO!

AND, AS FOR YOU, PENGUIN...

...YOU'RE JUST FULL OF HOT AIR!

TEAR-JERKING FAREWELL SCENE:

THANKS FOR THE STAND-IN ACT, IRON-BALLS! NOW I CAN RETIRE WITH MY REPUTATION INTACT!

DON'T MENTION IT, ARNIE-BOY! SMOKE ME A KIPPER, AND ALL THAT!

WHAT A GUY!

YOU KNOW, COMPUTER, IT'S GOOD TO KNOW THAT SOMEWHERE IN THE MULTIVERSE THERE'S AN ARNOLD RIMMER WHO'LL BE REMEMBERED AS A REAL HERO

SUPER-ACE! SUPER-ACE!

I'M THE MANAGER OF THE BANK YOUR HEROIC ACTIONS SAVED TODAY! AND I'D LIKE TO SHAKE YOU BY THE HAND!

PREDICTABLE PUNCHLINE SCENE:

THUD!

"THE END"

Writers Rob Grant and Doug Naylor were told by producer Paul Jackson that their idea of a space comedy would be hard to sell. After three years of trying, they were finally commissioned to write Red Dwarf for BBC North. But it looked as if their efforts might all be for nothing as a BBC strike put the show in jeopardy.

"We would rehearse each show and then the show would get cancelled," says Doug Naylor. "We went through the whole series like this, not making a show and the whole thing got cancelled."

Rob Grant remembers it was very frustrating. "Everybody thought at the time that they wouldn't bother re-mounting it because it's an expensive business, they had to pay for just about everything again. And there were other series around [*and we*] were first-timers. We were quite lucky to get re-mounted I think."

Red Dwarf begins with the ship and its entire crew going about their business, and Rimmer and Lister getting on each other's nerves - as usual. The first episode, *The End*, opens very much like a traditional sit-com (minus sofa). Lister and Rimmer are having an argument while cleaning out the chicken soup nozzle of a vending machine. Partly because the writers were told to play down the science fiction element of the show, they began by concentrating on the characters. "We thought a lot of TV science fiction didn't have good characters. It was basically all about the ideas rather than characters, and very rarely did it have characters to relate to. You can relate to a character much more easily if it's someone at the bottom of the heap, as opposed to a Captain of a spaceship."

That was something Rob Grant says came from personal experience. "You are supposed to write about what you know and we certainly knew about having dull, ordinary jobs. It was modelled on when we were working the night-shift at a mail order company, loading paper into computers and taking it out again.. We

ELITTA

were on different shifts actually. We took the job to try and get some time to write together and found ourselves on different shifts, so one of us had just got up and the other was just going to bed whenever we had a chance to write."

After the characters and the situation were established in their minds, Rob Grant and Doug Naylor were left with the problem of setting up the situation. Doug remembers that the central joke, initially, was going to be killing off most of the crew. "An idea at one point was to populate the entire crew with really famous actors, so it looks like 'here is this series in space with all these famous people'. And it's going to be, whoever Mel Smith and Ronnie Barker who were in it and we wipe them all out, and at the end of the episode we're left with 'who are these guys?' And we thought we'd do that for quite a while, but obviously it was too expensive."

"I think also, people would have been pretty pissed-off," laughs Rob. "They'd say 'that would've been a good series!'"

While on board the ship, Lister dreams of setting up a farm on Fiji. The concept behind this was to give goals to Lister and Rimmer. "He's really dreaming of an advert," says Rob. But it's a dream that becomes meaningless once the crew are killed and Red Dwarf is lost three million years from Earth.

Frankenstein the cat was part of Lister's dream. The cat caused cast and crew horrendous problems when it had to share a scene with Craig Charles. "They always say don't do science fiction, don't work with animals and don't work with children and we had all three with Craig in the first show!" laughs Rob. "The cat just refused to behave, didn't it? It's funny because when we did the American show the cat was just - I don't know what kind of hallucinogenics they were pumping into it - but it was an absolute dream-boat, it just performed beautifully."

The scene was filmed about eight times. The cat even ran away at one point and they thought they wouldn't be able to catch it! But it was Lister's underwear, not the cat, that caused Craig Charles the most embarrassment. "If you look closely, you can actually see my testicles hanging out of the side of my pants!" claims Craig. "It was weird because we did that take so many times and I was all nervous. People thought that it was supposed to be Lister spilling the milk all over the floor, but the milk came out so quickly. It kind of worked for Lister's character, but I remember at the time, I was nervous as hell and the cat wouldn't look at the photograph [of *Fiji*] and the cat kept scratching my leg. I got scratches all over my thighs."

According to Rob and Doug, they considered covering "Craig's family jewels" electronically, but instead went for an inferior take.

Rimmer's goal was to pass the astro-navigation exam and become an officer. But he has no aptitude for exams at all. Rob Grant says this was again based on personal experience of "our own horror of exams and the way that there are people who do actually freeze up in them... But the idea of a guy actually being carried out of an exam, that actually happened at our school."

ELITTA

Rimmer's return as a hologram at the end of the episode is prepared for by another hologrammic character, George MacIntyre, who comes back after his funeral. In the initial rehearsals, Nick Maloney had played the part as an Australian. However, he wasn't available after the BBC strike disruptions, and Robin McCulley took on the role and decided to play him as Welsh. "That's an actors' thing," shrugs Rob. "Sometimes they think putting on an accent makes the character and that annoys me a lot. He was meant to be Australian in fact, because we wanted it to be an *international* vessel. We wanted to give the idea that it wasn't just white anglo-saxons who survived. We wanted to make it as multi-national as possible. It was supposed to be a French ship originally and we were going to have all the signs up in French, but we settled for Esperanto in the end... We had to have this Esperanto guy come round and translate all the signs for us. In fact, he was such a boring person that we dropped the whole Esperanto idea, really."

George was far more adjusted to life as a dead man than Rimmer, which he shows by making jokes at his 'welcome back reception'. It was intended to be like a best man's speech, but Doug remembers having difficulty making it look that way: "We had terrible problems because all the chairs in the canteen were red and I remember running around going 'this looks so... so horrific - we've got this set that looks like it's going to fall down any second and these horrible red chairs'. It just made it look so ghastly and there was no time to change the red chairs or paint them and so they had jackets hung over the backs of most of them to disguise this."

The crew of Red Dwarf were wiped out by a lethal dose of cadmium II, but for the sake of the plot, Lister had to be kept alive for three million years. The way the writers achieved this was to put him in stasis. "I thought it was quite a neat idea," says Rob. "I didn't know the word 'stasis' existed, but I've seen it since in earlier works. Maybe it went in subconsciously, I don't know - Asimov used it, I think, and Harry Harrison. It wasn't a deliberate copy, but we did think

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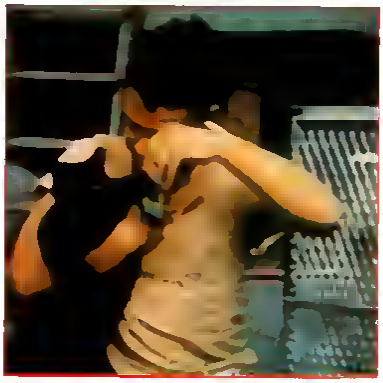

through the science of it - that basically it froze time and we'd been doing a lot of reading about quantum physics that previous summer. We had an horrendous time with that complex speech of Todhunter's. Poor old Bob Bathhurst trying to walk down the corridor and spout all this, you know - I think we did about eighteen takes of that in the end."

That was not the only speech that caused trouble for the actors, as Doug explains: "Craig gave a really sad speech that was cut in the edit about Kochanski and how much he felt about her and how she was dead and all this. He was supposed to put the ashes of the deceased into this tube which shot the remains out into space. And what we had was actually

ELITTA

a kitchen bin, just a swingy kitchen bin, and so you had this tube thing and you dropped it into the swingy kitchen bin which was painted grey, and then there was this horrible thud as it dropped down. Then he would hold up the next casket lovingly and drop this thing in the kitchen bin, and of course he just couldn't get his head around this sad speech while he was dropping things through this kitchen bin - I mean no one could. So it was cut in the end."

The characters went through a lot of changes from conception to the finished product. But changes were still being made to Holly's character during filming. "Holly was originally meant to be a woman," says Rob. "We saw Norman Lovett and thought he wasn't right for Rimmer, who he'd auditioned for, but he'd make a great Holly and give an interesting twist to it. And Holly didn't go loopy in the original pilot script. [*he was*] just a normal sort-of straight computer... For the first two shows, I think, we didn't have Holly in vision. Norman was just reading the lines and then he created such a fuss, [*he'd say*] 'you've wasted my assets'." Norman eventually persuaded them to put Holly's face on-screen. "He was quite right, so we then had to re-do a couple of scenes from the original to put him in vision. For some reason we were going to do seven shows in the first series and then they cut it back to only six. They only wanted to air six, but we still had this seventh studio day available, so we were able to go back and re-record whole swathes of the opening pilot, which is when we dropped Norman into it. And because the cast had grown into the parts over the run of the first series, they were able to go back. Some of the opening scene, I seem to remember, we re-recorded. And the 'everybody's dead' stuff, I remember doing that. And, I think, the end as well."

EUTTA

It took Rob and Doug three years from writing the draft script of *The End* to getting it filmed. So was it a relief to get the audience in to laugh at their jokes? "We didn't get them in," says Rob. "I mean, the first show was hopelessly under-populated and Doug actually went out to some local pubs and tried to drag people in!"

For Craig Charles, who had performed live and been in programmes like *Wogan*, it was a bit of a shock to see such a small crowd. "There was no laughs," says Craig. "There was very few laughs because, I don't know - I think the guys thought they could do a comedy series without any jokes. Through character laughs, but obviously the characters hadn't been established, no one knew what the character traits were so they weren't getting it."

It was also a bit of a disappointment to the writers. "The reaction to the original script was very good and probably we believed them too much," says Doug. "Alan Rickman and various other people had read it and said it really was a good piece of writing. And when we started to make it, it got worse and worse and ultimately I don't think the pilot is a good show at all.

Next month Jane Killick looks at "Future Echoes"... the episode that saved Red Dwarf!

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JE5

RED any good books lately?

PRIMORDIAL SOUP
by Grant Naylor
(Penguin Books £4.99)

One of the best indicators of Red Dwarf's current popularity is the recent increase in books and merchandise on the market. Between the T-shirts, hats, jackets, the upcoming Starbug and Kryten model kits, and a stack of new books, the discriminating Red Dwarf fan has plenty of choices as to where his or her money can be spent.

The latest release on the literary front is *Primordial Soup*, a collection of Grant Naylor's "least worst scripts". It features two stories from series 3 (*Polymorph* and *Marooned*), two from series 4 (*Dimension Jump* and *Justice*), *Back To Reality* from series 5 and, in an unintentional preview of series 6 *Psirens*, which will lead off this year's new batch of episodes. Originally, series 6 was slated for an April airing, but when the BBC rescheduled it for the Autumn it was already too late for Grant Naylor to make any changes to the book.

After reading *Primordial Soup*, which the writers liken to a collection of "battle plans", two minor complaints leap to mind. First of all, while the scripts selected for this volume are quite good (with the possible exception of *Justice* - never a great favourite of mine), why have they been chosen from series 3 onwards? Since the BBC have yet to release the long-awaited first series on video, it would have been a nice idea to have included some of those scripts in *Soup*. There are also some excellent series 2 scripts that merit consideration, such as *Kryten*, *Queeg* and *Parallel Universe*. It would be interesting to see Rob and Doug's original description of Kryten, for example, or to read the lyrics to *Tongue Tied*, Danny John Jules's production number that opened *Parallel Universe*.

Perhaps a better idea would have been to choose the best story from each series in Red Dwarf's 6 year history. That would have given readers a chance to witness firsthand the programme's development throughout that time. Also, from a stylistic viewpoint, no effort is made to divide the six scripts here in any fashion other than listing their individual titles at the beginning of each story. While Grant Naylor have titled the six episodes in their introduction, there is no table of contents indicating page number, nor does any page tell which script you are reading. Consequently, if you pop down the pub for a quick pint, it can be very tricky finding your place again - beer notwithstanding!

These small gripes aside, *Primordial Soup* is still well worth reading. Each script is interesting for different reasons, and in the case of *Polymorph*, *Dimension Jump* and *Back To Reality*, they provide an interesting lead in to certain events in series 6 (how's that for an annoying hint?).

The script book is certainly a "must buy" item for Red Dwarf completists, but even the casual fan will find that it provides a fascinating glimpse into how a television episode begins its life.
JOE NAZZARO

THE RED DWARF PROGRAMME GUIDE
by Chris Howarth and Steve Lyons
(Virgin Books £4.99)

In the days before video recorders, programme guides were a way to keep alive the memory of your favourite programmes while you waited in vain for them to be repeated. But with the invention of the VCR, the function of a programme guide has changed.

This book is unfortunately stuck in a time warp of the pre-video age. Its eight pages of black and white photos, guides to the characters, cast, creators and spin-offs says little more than the episodes and novels themselves. By far the most interesting part of the book is the introduction giving the history of getting Red Dwarf on the air in the first place, and keeping it there for six years.

Most of the book, however, is taken up by an index of everything that has appeared in Red Dwarf's first five series and two novels. Trawling through the entries such as "Sacred Gravy Marks" and "Irradiated Haggis" is a journey into the bizarre. There are, for example FOUR references to bananas! The index is mostly useful for those niggling times when you just have to look up how many times Rimmer had sex with Yvonne McGruder. If you know the feeling, this book is for you.

The index is fairly comprehensive, but it would have been more helpful if each entry was cross-referenced with the episode or book it appeared in.

The Programme Guide is affordable at £4.99 and is a very handy reference book, but it still leaves room for a more comprehensive guide, especially with Red Dwarf VI due on our screens later this year.
JANE KILLICK

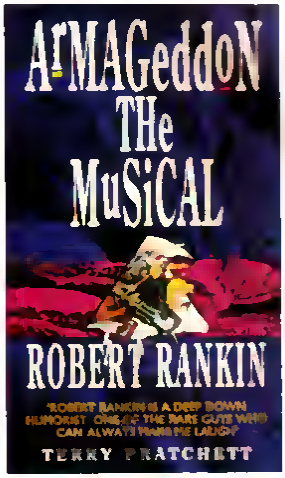
ARMAGEDDON: THE MUSICAL
by Robert Rankin
(Corgi Books £3.99)

While many science fiction books contain elements of humour, there are only a few exponents of out-and-out science-fiction/humour. Americans Harry Harrison and Robert Sheckley stand out in the sub-genre, as do Brits like Terry Pratchett, Douglas Adams and a certain Grant Naylor, but slightly lesser known is former garden gnome salesman Robert Rankin.

I have to confess that I'd never heard of the guy when I picked up my copy of *Armageddon: The Musical*, but with a title like that he had me hooked anyway. The book's scenario has the entire history of earth subject to the whims of an alien race called the Phnaergs who are desperate to keep up the ratings on their ongoing soap opera, *The Earthers*. The trouble is that a nuclear war at the end of the 20th Century has left the earth in such a mess that by 2050 the whole show is nearly as depressing as *Eastenders*. So the Phnaarg TV executives decide on a spectacular Armegeddon-type finale to take *The Earthers* back to the top of the intergalactic ratings... albeit temporarily!

The hero of the story is Rex Mundi, Religious Affairs Correspondent for Buddhavision, a televisual/governmental organisation run by the decidedly dodgy Dalai Dan (153rd incarnation of the Lama no less!). Now, if you're starting to think that this is all sounding pretty far out, you ain't read nothing yet! Mr Rankin packs this novel with so many bizarre ideas, hilarious asides and great one-liners that you'll struggle to read a sentence without laughing. Things go from weird to weirder as Rex meets a talking brussel sprout called Larry who can travel through time, and Elvis Presley crops up on a mission to kill the anti-christ. Even the more stereotypical 'cannibal bozo-biker' types, Rambo Bloodaxe and Deathblade Eric work well as they indefatigably invade the plot at strategic junctures, despite being blown up and otherwise severely maimed along the way.

Overall, the plot is deliberately overcomplicated, as various strands have wildly different significances to the Phnaergs, Rex Mundi and just about everyone else in the book, but the reader is never left behind. Robert Rankin's 'user friendly' writing style somehow manages to keep you in touch with everything at once and so *Armegeddon: The Musical* becomes an enticing and highly enjoyable read. You'll thrill at the teaming up of Elvis and Barry the Time Sprout, you'll marvel at the wit and repartee between Eric and Rambo, and you'll wince at the sexual depravity of Dalai Dan. But most of all, you'll laugh at this book, it's bloody funny!
JOHN RATCLIFF

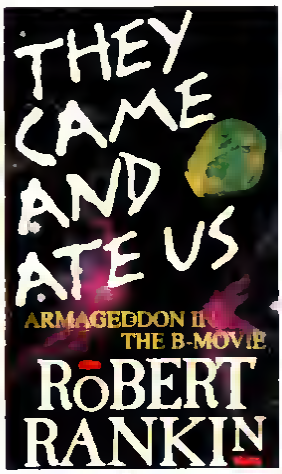


THEY CAME AND ATE US - ARMAGEDDON II: THE B-MOVIE
by Robert Rankin
(Corgi Books £3.99)

And while we're on the subject... did I mention there's a sequel to *Armageddon: The Musical*? No? Well, I have now, 'cos there is. There's not much to add here that isn't in the review above, but if the first book has a fault it may be the self-confessed *deus ex machina* (literally!) ending. No need to worry about that when you get stuck into *They Came And Ate Us*, as Robert Rankin picks up the story ten years on in 2060 and proceeds to complicate matters all over again.

Gone are the Phnaergs this time round and we have an entirely different sub-plot concerning the fate of the earth and the maintenance of reality in general. Once again, the laughs come thick and fast, and the surreal elements dominate things perhaps even more in the sequel. Rex, Larry, Elvis, Rambo and Eric all play their parts, though they are momentarily overshadowed here by Fidd the dog who specialises in Frankie Howerd impressions!

I rate *They Came And Ate Us* around 90% as good as its predecessor, but it still comes very highly recommended.
JOHN RATCLIFF



CAPTAIN'S LOG

The Smegazine talks to Mac McDonald

With the long awaited video release of *Red Dwarf Series I* due soon, we sent out intrepid Smegazine reporters, Chris Howarth and Steve Lyons, to track down Mac McDonald, who appeared in the series as Hollister, the Red Dwarf's ill-fated Captain. Mac was very forthcoming about this role, as well as his other work in acting, stand-up, writing and something else, so weird, it makes Red Dwarf look positively normal...

"I had this idea for a human juke-box!" he explains "A cardboard juke-box, painted up to look like a real one, with twenty-four songs on the outside – anything from *Peggy Sue* to *Beethoven's fifth Symphony* to *Rudolph the Red Nosed Reindeer* – and a coin slot to put 10 pences in People would come up and pick a song off the outside and move a bead, and I was on the inside with an identical list, so I could see what they wanted Then I'd just stick my head out of the juke-box and sing whatever song it was"

So was this all out on the street? "Oh yeah," he confirms, "I did that for years I started at Dingwalls, and I did it at Covent Garden for about two or three years I guess It was on television four or five times, the first was for *Nationwide* with John Stapleton interviewing me and not really knowing what was going on They'd just told him 'go and interview this guy, he sings out of a juke box! Then I did *That's Life*, and I sang a duet with Kiki Dee on *Razzamatazz*

'But my best duet was I was down at Covent Garden, and occasionally people come down to do publicity things there and one day Dolly Parton came down and they said 'Can you just give her half an hour and she's gonna have a

"I was on the same circuit as Chris Barrie and Norman Lovett."

photo call We thought 'Oh shit', 'cos what it did was just take our money away I mean, that was half an hour in the middle of the day when we couldn't be out there grafting So we said 'Ohhh, okay!' and she came down and she had loads of people taking pictures of her, asking questions and stuff and I thought 'There's gotta be a way that I can use this to my advantage' So I got through to her, stood next to her and said 'Hi Dolly, my names Mac I'm an American, I do this thing called the human juke box and I was just thinking what a great photo opportunity it would be for you to sing a song with me inside the juke box whaddaya say? She said 'That sounds real good! So we brought the juke box over, both popped inside of it and sang *Great Balls of Fire*'

ELI TAPELL

Mac's juke-box impression led on to his appearing at the Comedy Store along with some familiar names. "I was on the same circuit as Chris Barrie and Norman Lovett – Hattie Hayridge hadn't started yet – and we were working in the same gigs basically on the alternative comedy circuit

"I started out doing a thing called *The Chip Shop Show*, an alternative cabaret threesome with myself and two other folks We did piss takes basically, and we had an outer space one, *Rocket to Outer Space* The first night we went on, they barracked us from the minute we walked on, to the minute we walked off Loud! I mean, they just harangued us 'You f***ing c***s, get off!' I looked over to my partner, Hilary, who was nearly crying, and I'm going up to her saying 'Just get through it, just get through it' So we finished – this was our try out spot – then we came off and said, 'Well, that was that, they hated it and it's the end of our career really' But the Comedy Store owner came up to us afterwards, said that we were terrific and signed us up for six weeks I asked if it was always like this and his reply was 'No sometimes it's much worse!' So we just got used to it, and it was a bad night, so it wasn't always like that"

Mac wrote his own material for the various acts he performed in, but having done 6 years on the alternative circuit he admits "I'm so pleased not to be doing it now It's hard, hard work"

Was this the reason for his switch into acting? "Well no, I was always an actor You probably haven't noticed, but I'm an *American*,' he jokes "I mean when I first came to London, I felt really

"When I first came to London, I felt really intimidated by the whole kind of 'Shakespeare scene'."

intimidated by the whole kind of 'Shakespeare scene' and all that I really couldn't see myself fitting into the acting scene here, but I really wanted to do something as I'd been doing lots of stuff in America' Mac's human juke box and Comedy Store experience eventually saw him being offered more and more TV and film parts "It was really great here for American actors five or six years ago There was a load of stuff happening like *Aliens*, the sequel to *Alien* I'm in that – there's a little science fiction connection for you – I played the part of the Superintendent

of the planetoid where all the badness happens. I get an emergency call as these miners are stranded out some place on the planetoid. They cut it out of the movie, but it was put back in for the *Special Edition*. So I exist in it now, on video."

Even a small part in *Aliens* can't be a bad pedigree for going on to a part in Red Dwarf, so how did that come about? "I'd known Paul Jackson for a long time and he probably mentioned my name or something," Mac explains. "I went in and met Doug, Rob and Ed Bye. I just read for it and that was that."

The character of the ship's Captain seems to change in each different version of Red Dwarf, but Mac feels that his interpretation was in keeping with the writers' original concept. "It was pretty much written that way, I don't think we changed very much, it was just like that. I sort of fit into that quite easily really, that kind of scruffy, scabby starship Captain."

Mac McDonald appeared in three episodes as Hollister, which surprises even him. "Was it *three*

"Why in God's name would my costume fetch a high price?"

episodes?" he asks. "I thought it was two." The explosion in the last episode of the first series is the source of any confusion. "That was all done in the same shoot as the first one," he recalls. "And then the second thing was in the chicken costume!"

At an auction of Red Dwarf props and costumes last year, Mac's costume went for one of the highest prices – a cool £280. "Why?" he gasps. "Why in God's name would *my* costume fetch a high price? Was it the chicken costume?" Actually it was just the uniform. "Mike McShane probably bought it!"

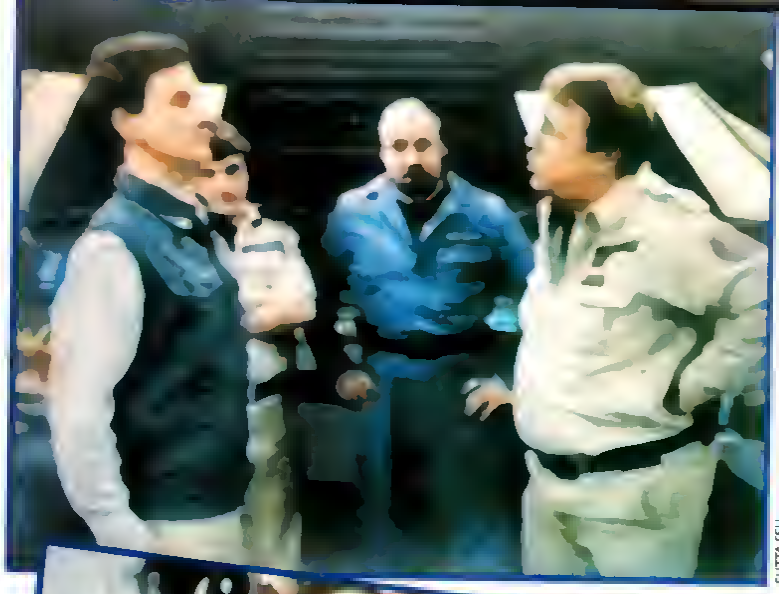
Even though it is a long time since he last wore that now-prized uniform, Mac still tunes in to Red Dwarf when he can. "I don't watch it regularly, but if I remember to watch it, then I switch it on. I think Robert Llewellyn's a great addition, he's a good mate of mine. He and I did something for American television together recently, over at *Paramount City* in Soho. It was a sketch on the new man type."

Mac is a science fiction fan. "At one point that

"It's really fun doing everything... but I love doing comedy the most."

was all I read, and it's still the bulk of what I read now," he admits. So does that mean he favours sci-fi roles? "Oh no, I go for whatever's going. I'm not at all picky. There are several things I wouldn't do, but they involve politics more than genres. I mean, I like to do anything, it's really fun doing everything... but I love doing comedy the most."

At the moment, Mac spends most of his time writing. "When the Gulf War broke out, all the American companies that were coming over here to make movies and television things stopped dead," he explains. "They've started to kind of feel their way back to Europe again now, I think. I did an American TV movie about three weeks ago in Paris. As far as I'm concerned, the future for me lies in writing for myself and also writing generally. I've written a situation



ELITTA FELL

ELITTA FELL

ELITTA FELL

comedy pilot, which is getting attention now, I've also just written a forty-five minute film"

It seems strange that the Americans would come here to look for an American actor "Well, they used to come over to England all the time, because it was so cheap to make things – like *Batman* for example I had seven weeks on

"I'm obviously a type, you know — I'm a police chief, the editor of a newspaper or whatever."

Batman, playing one of the Joker's goons But that was the end of it really, that was the last kind of big budget picture that came to be made here, because the dollar against the pound just went blooey! But what they would do is cast all the big parts in the States and then come over here with one or two reasonably meaty parts, just so that they'd be allowed into the country If you come in and you just have crap for the actors in the country, then they really make a big hassle about it When they came over here to make *Russia House*, they had Sean Connery, Roy Scheider and Michelle Pfeiffer obviously already cast, and most of the other second leads cast, but they had a couple of roles for people here I played the role of an American CIA agent named Bob, who figures

"I really like playing that guy, you know, a massive big slob."

quite heavily in that story

When Mac came to England it wasn't, as some might think, a career move. "I came over here on vacation and stayed for two years Then I went back to the States for two years and somebody sent me a plane ticket and I came back ' That was in 1978, and he's been here ever since, but surely there'd be better roles on offer in the States?

"Well, I don't know," he shrugs, genuinely uncertain. "It's so bad here now that that is a consideration (But) they're not making a lot in the States, there's a recession there as well as

EUTTA FELL

EUTTA FELL

EUTTA FELL

here It's much better than here obviously, but it's still pretty crappy, and there's also a much greater volume of American actors My kind of edge is that I have been over there and I've done quite a few movies now and so, with my body of work, I could go over there and say 'Well, I've done this and this and this', and they'll think 'Oh jeez, this guy is a totally new face in a category!' I'm obviously a type, you know – I'm a police chief, the editor of a newspaper or whatever Unfortunately, in Hollywood, that's how they see you You walk into the room and they go 'Hey, fat cop, great!', which is okay as far as I'm concerned, as long as the part's really decent and there's some time on it"

So would Mac be interested in reprising his role as Captain Hollister, if the opportunity ever arose in a future *Red Dwarf* series, or even a film? "Oh yeah, I think it's a great character," he enthuses "I really like playing that guy, you know, a massive big slob. Yeah, I definitely would I like playing that kind of thing"

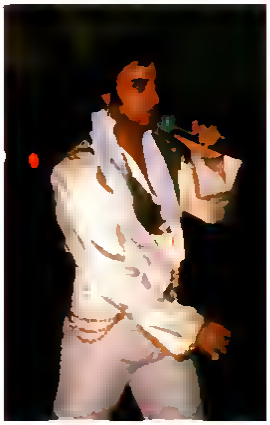
HOLLYGRAMS

Dear Holly-Grams,
Just a quick line to say how nice it was to see the Dwarf Possé on Comic Relief this year, singing "Bohemian Rhapsody" I just thought it was a shame that of all the five minutes I suspect they filmed, we only saw brief glimpses Nevertheless, it made my small donation worth every penny
Although I was not best pleased to find that the BBC threw over a repeat of series five to show us an edition of "Not The Nine O'Clock News" Whoever made that decision must either be warped in the head, or a close relation of Mr Dibbley's
Also, I would like to mention that if there is anybody out there who has not yet been visited by the Inquisitor, you have no need to fear Being a Red Dwarf fan is justification enough for having lived a worthwhile life!
Vicky Breading, Mayland
Well, I can't think of any better way to begin our first letter column in this new volume of the Red Dwarf Smegazine than with the reassuring and upbeat sentiments printed above
Thanks, Vicky we love ya lots!

Dear Red Dwarf,
In the Red Dwarf Omnibus book, on page 353, the Toaster asks Holly "Who created the Universe?" and Holly said "Lister " So is Lister God? Also, in "Back To Reality", the man in the Leisure Centre said that Lister was God in the game Could you please confirm that Lister is God
Allan Shearer, Glasgow
How do you manage to sound so casual about it, Allan? This is heavy stuff, man You have to be very careful when you tell someone that their supreme deity looks like a curry-stained drop out from where you're standing I mean, wars have started over less
Seriously though, it has been kind of hinted at, hasn't it? Perhaps everything will become clear when Grant Naylor bring out their third Red Dwarf novel later this year And of course, if you find it hard to wait that long, you can enjoy part 1 of our comic strip entitled "Lister The God" in this very issue of the Red Dwarf Smegazine After all, we do know that Lister is God to the Cat People at least!

Dear Hol and the other smeg heads,
Yesterday I went to go and pick up my usual copy of the brilliant Red Dwarf Smegazine While reading it I had the most terrible shock!! Red Dwarf VI was going to be half animated!! I think animating the action scenes is going way over the top!! Hattie Hayridge dropping out of the series is a disaster, but having part of it animated is even more of a disaster I know that it costs less, but really this is going a bit too far How cheap can the BBC get? Please don't ruin the series as RD has been my best
D. Dattani, Ascot
Hmm Okay, new readers start here Last month (in Volume 1 Number 14 our April issue) we ran a short feature on series 6 having animated scenes to save money on special effects Now, apart from putting THIS IS AN APRIL FOOL in 6 inch high letters across the top of the page we did just about everything else we could to make it obvious that we were only joking So if there's anyone else out there like D here - don't worry The feature was a blatant lie (though not quite blatant enough it seems!)

Dear Red Dwarf Smegazine,
I have been a friend of Clayton Mark's for the last two years and am enclosing a couple of photos that I took at one of his "Memories of Elvis" performances, one being of the suit he wore in "Meltdown"



Could you please tell me if there are any plans to print pictures of him in future editions? At present Clayton is touring with "Elvis - The Musical" as the mature Elvis
D. Millington, Cheltenham
Yes, because we've just printed your picture of him on this page! There's only one thing we can say in response to your sending it to us, and that's "Thank you very much!"

Dear Red Dwarf Smegazine,
After reading issue number 13 of your Smegazine, which has Kryten on the front I left it on my sister's bed While I was playing on her computer, my sister entered and said 'I just realised Kryten looks like Pinhead off "Hellraiser" ' I disagreed and would like your opinion, as it is very valued by me (creep creep) Could you please print my address as I am interested in writing to other Red Dwarf fans Sara (Robert Llewellyn's number one fan), Tredworth
Let's see now Kryten's face is considerably pinker than Pinhead's, and he s nowhere near as with it in the "pins sticking in the head" department either Oh, and their heads are shaped completely differently, too Otherwise your sister probably has a point Uncanny, isn't it? As for printing your address in the Smegazine that's something I'd rather not get into doing here I'm afraid Sara However the Red Dwarf Fan Club operate some kind of pen pal service, so why not contact them? You'll find their address on page 4 of this issue but please make sure you accompany any query with a stamped addressed envelope for them to use when they reply

Hi Smeg Heads,
Your Smegazine is brilliant, please could we have a few more massive pictures of Craig Charles Now down to business As I was sitting watching my entire Red Dwarf video collection (every episode of RD) I noticed that in "Dimension Jump", at that bit when Lister and Ace Rimmer are going out to fix the 'Bug's engine, then Ace says 'What's your favourite music, CRAIG?' instead of Dave Tut, tut!
Ellen Mainwood, St Albans
Does he Ellen? I've had a listen (several times) at the bit you mention, but there's so much background noise I honestly can't be sure whether he says Craig or Dave or even Crave or Daig come to that! Perhaps other eagle-eared Red Dwarf fans would care to comment on this highly controversial point?
As for massive pictures of the Red Dwarf crew be here next issue, or you'll never forgive yourself!

HOLLY-GRAMS
Red Dwarf Smegazine
Egmont House
25-31 Tavistock Place
London WC1H 9SU

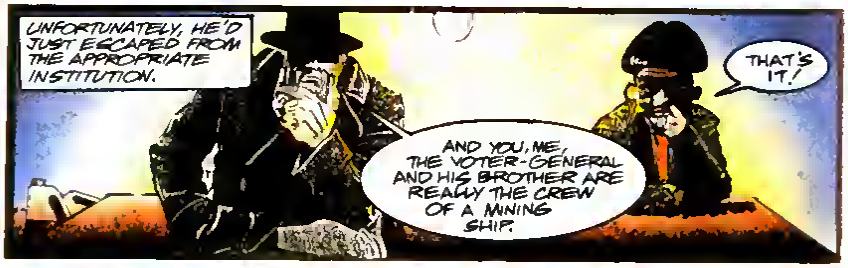
NEXT MONTH IN THE SMEG...

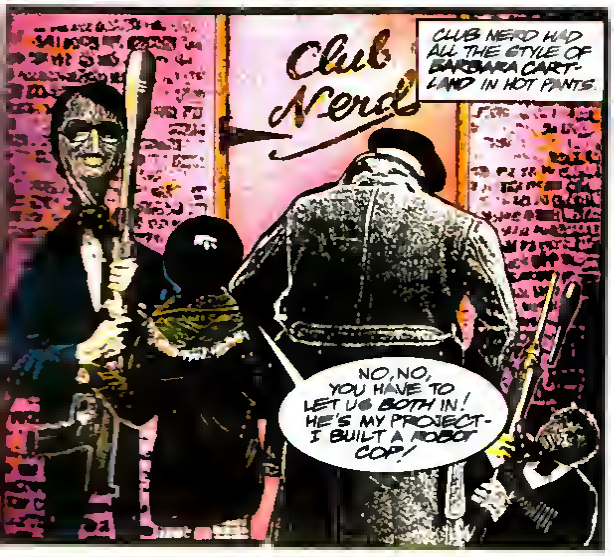
BOYS FROM THE DWARF - the poster!
JAKE BULLET - the conclusion!
SERIES 6 - the latest news!
C P GROGAN - the interview!
LISTER THE GOD - the 2nd part!
ANDROIDS - the ongoing saga!
TIME TRAVEL - the feature!
DUANE DIBBLEY - the comic strip!
AND MUCH MORE - the usual hype!

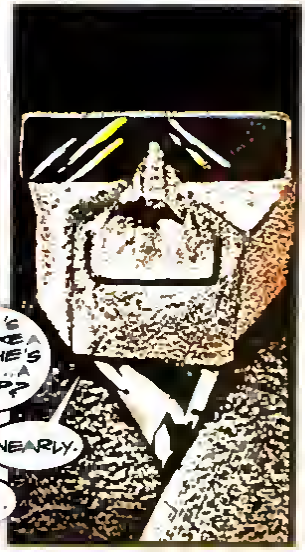
£1.50 - the price!
TWO POSTCARDS - the gifts!
MAY 27TH - the on-sale date!
MISS IT - and weep, sucker!

Jake Bullet and Duwayne Dibbley in THE CASE OF the CASHED IN CONTESTANT Part 6

'Don't lose your Nerd'

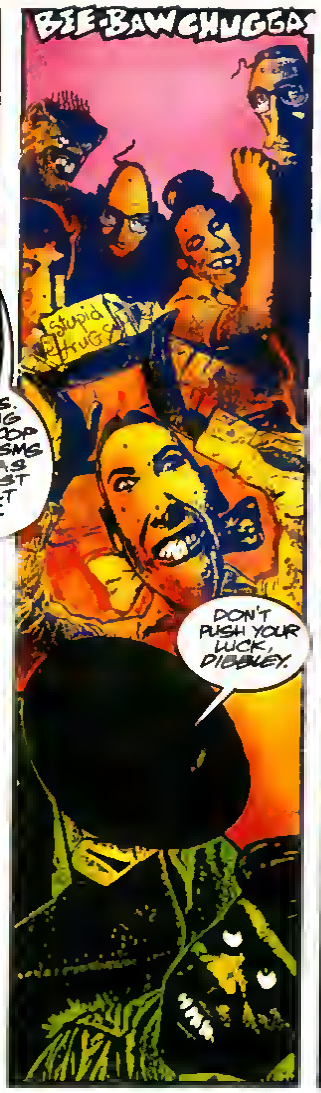






••• SCRIPT Doters NOBLE & KITCHING ••• ART Doters FLINT & KITCHING ••• LETTERS Doter PHOENIX •••

WOW! HE MUST'VE TAKEN YOU AGES TO BUILD!
YEARS. GETTING THOSE COP MANNERISMS RIGHT WAS THE MOST DIFFICULT PART.
...NOW LET'S SEE YOU GET DOWN TO THE SOUND OF THE 9.45 FROM ACCRINGTON TO GOOLE!
CHUGGA CHUGGA CH

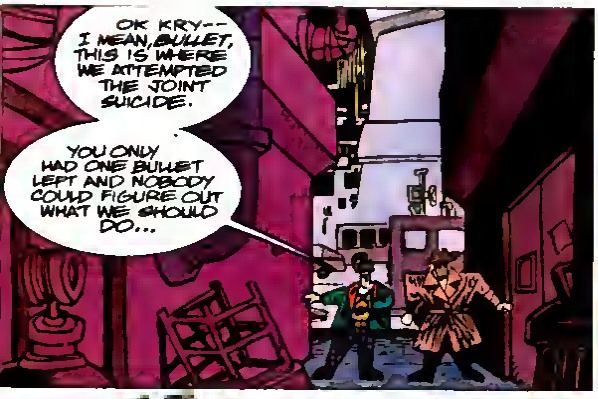

BEE-BAW CHUGGA
Stupid Drugs
DON'T PUSH YOUR LUCK, DIBBLEY.

CHUGGA KCHUG
DO YOU KNOW THIS GUYE
WOW, HE REALLY IS GOOD! JUST LIKE A COP!

YEAH, I KNOW FRUTCH. BOUGHT A LOAD OF STUPI DRUGS SO HE COULD MARI HIS GIRLFRIEND. SAID HE WAS SICK OF BEING A NERD.

SO THESE WOULD HAVE DEPRESSED HIS INTELLIGENCE?
THAT'S RIGHT. HE WOULD HAVE FITTED IN BETTER WITH NORMAL PEOPLE.

CHUGGA CHUGGKWGKWHRROOCHUGGA CHU
'BYE, MAN. GREAT DROID. HE'S SO REAL!
U
H
FIRE EXIT
COME ON, BULLET. WE HAD A DEAL.


OK KRY-- I MEAN, BULLET, THIS IS WHERE WE ATTEMPTED THE JOINT SUICIDE.
YOU ONLY HAD ONE BULLET LEFT AND NOBODY COULD FIGURE OUT WHAT WE SHOULD DO...

...SO I SAID WE SHOULD PUT OUR HEADS TOGETHER.

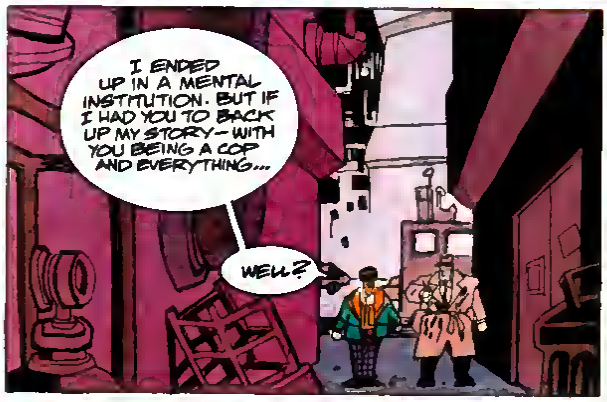
LAAM!

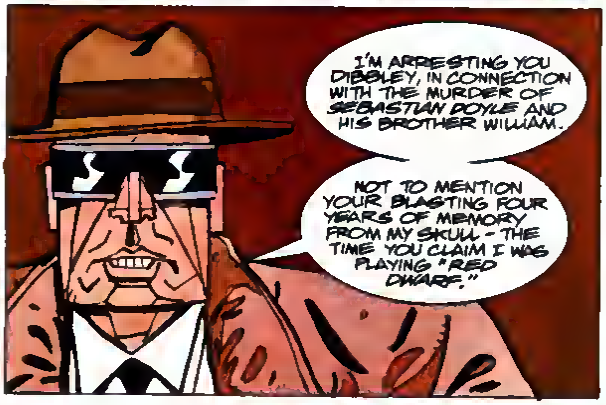
HUH?

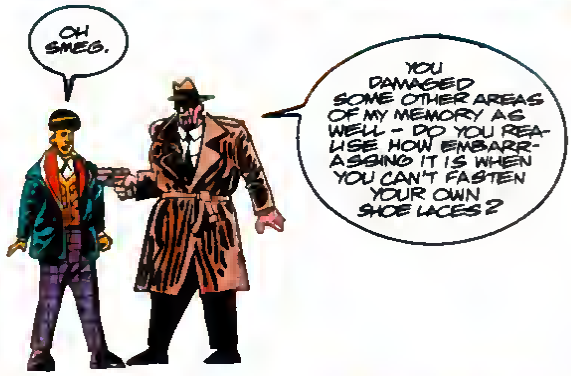
WELL HOW DO YOU LIKE THAT?

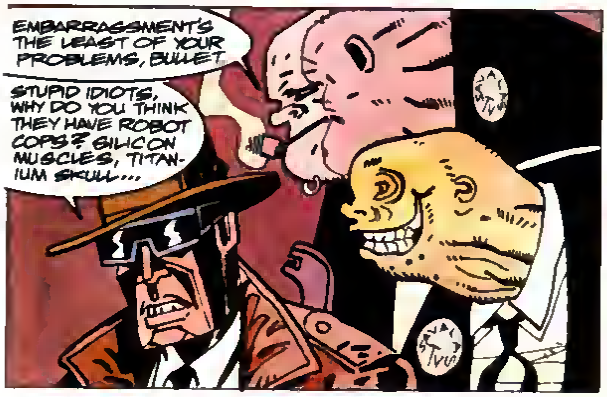
JUST MY LUCK TO BE STANDING NEXT TO A MAN WITH CONCRETE FOR A BRAIN...

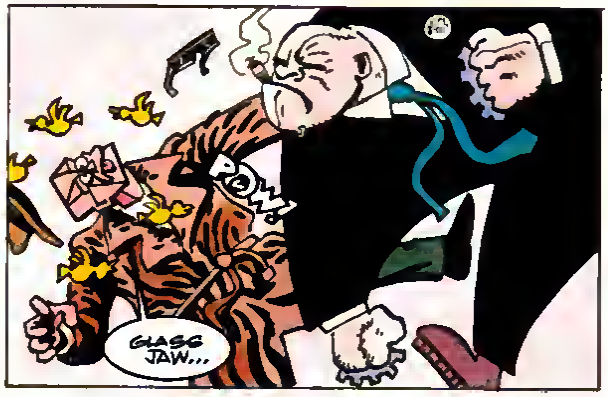
HOLD IT RIGHT THERE!











NEXT ISSUE: HARD NEWS AND CURRENT AFFAIRS

NEWS FROM THE OMNI-ZONE

Adrian Rigelsford takes a look at what's been going on in Telefantasy and Science Fiction while we've been far too obsessed by Red Dwarf to notice...

TO BOLDLY GO...

Thara's bean a lot of press speculation over tha futura of both STAR TREK - THE NEXT GENERATION (which has just completed its Sixth Season) and the STAR TREK movies featuring the original cast It now seems that their fates are to be interweaved

Work will soon begin on tha Seventh Season of THE NEXT GENERATION and all the main cast have been signed up Rumours of Patrick Stewart's departure were totally unfounded, and it seems likaly that faw of the regular cast would have stayed if he had decided to leave

When the new series is completa there'll only be a two waak braak before they start filming the tentatively antitled STAR TREK VII - THE NEXT GENERATION movie, with a view to having it raady for a Christmas 1994 cinema relaase As for tha possibla involvemant of the original TREK cast, the only two actors who have been mantionad so far are William Shatner and Leonard Nimoy

By tha tima work begins on tha movia, the Second Season of STAR TREK - DEEP SPACE 9 will have been finished, leaving tha vast sets built for that series empty for 8 waaks of STAR TREK VII's possible filming schedule Tha sets could aasily be redressed and used, seving a considarable amount of monay from tha film's budget before the DS9 taam raturn for thair Third Season

It's too early to speculata on a possible Director, Wnter, etc for the film, but sources indicata that tha Borg could get their big screan debut Created for THE NEXT GENERATION's Second Season, tha naar unstoppable cyborgs would certainly benefit from a movie's special effects budget

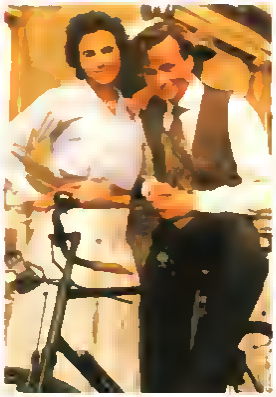
Appearances from other members of the original cast should not be ruled out completely, with Scotty tha easiest to accomodate plot-wise, as tha character has now been established in THE NEXT GENERATION s tima parlod by the Sixth Season episode, RELICS

NEW ADVENTURES, NEW CRUSADES...

Even though Season One of THE YOUNG INDIANA JONES CHRONICLES has yet to be broadcast by one of the main UK TV channels, a second series of 16 episodes is well underwey in the States. Location filming has taken place in countries as diverse es Italy, Turkey, Russia, Africa and even the United Kingdom.

While Sean Patrick Flannery and Corey Carrier continue to play the young and even younger Indy two of the more familiar faces making guest appearances are Catherine Zeta Jones (from THE DARLING BUDS OF MAY) and, with a linking narration sequence almost completed, a bearded Harrison Ford

When Season One is eventually shown look out for the episode directed by formar PYTHON, Terry Jones It features a host of British actors, including Kenneth Cranham, Charles McKeown, comedian Stephen Frost and a cartain Harry Enfield!



THE FINAL LEAP?

Is Sam Beckett finally going to maka tha laap back home? If the current season of QUANTUM LEAP is, as many predict, tha last, tha answar is possibly 'Yes' The Amarican Producers of the series are not taking any chances, as they have an alternative ending raady for Season Five that will bring the series to a dafinita conclusion should tha Sixth Season not go ahead

It would be a shama if it dues end thara, though, because tha Producars have finally relanted on tha rula that Sam can only travel to time periods within his own lifetime Apparently tha apisode called 1862 uses a DNA link to send him back to tha American Civil War With that plot davice at hand, ganatic strands could potantially lead Sam to any point in history!

Tha series hes not been afraid to court controversy, with its recent notorious Lee Harvey Oswald episode being a case in point Two recent apisodes dealt with Sam leaping into a young Elvis Presley (before he became famous) and one had him becoming Marilyn Monroe s chauffaur If Saason Six does go ahaad, no famous figura will be sefa!

THE 300 YEAR OLD CAT

The 28 year old body inhabited by tha 300 year old Trill Symbiont in STAR TREK - DEEP SPACE 9 has a somewhat feline past, in tha shape of Tarry Farrell, who plays Scianca Officar Dax in the series Har last foray into space was as tha femala Cat in the abortive second attempt to maka RED DWARF USA.

With work on DS9's First Season now complate, tha story titles run as follows EMISSARY (the double-length Pilot film), PAST PROLOGUE, A MAN ALONE, BABEL, CAPTIVE PURSUIT, Q-LESS (faaturing Q from THE NEXT GENERATION), DAX, THE PASSENGER, MOVE ALONG HOME, THE NEGUS, VORTEX, BATTLELINES THE STORYTELLER and INNER CONFLICT

The last few episode titles have yet to be confirmed

With several episodes of THE NEXT GENERATION already having featured the DS9 characters, further crossover appearances ara possibla Tha story titles for Season Six are as follows TIME S ARROW Part 2, REALM OF FEAR, MAN OF THE PEOPLE, RELICS (the 'Scotty episode), SCHISMS, TRUE Q, RASCALS, A FISTFUL OF DATAS, THE QUALITY OF LIFE and CHAIN OF COMMAND Parts 1 & 2 This story, featuring Ronny (ROBOCOP, TOTAL RECALL) Cox as Commander Jellico, was whare tha rumours that his character would replace Captain Picard first began. Next up come SHIP IN A BOTTLE, AQUIEL, FACE OF THE ENEMY, TAPESTRY (the first Q story without 'Q' in the title), THE BIRTHRIGHT Parts 1 & 2, STARSHIP MINE, LESSONS, THE CHASE FRAME OF MIND, SUSPICIONS, RIGHTFUL HEIR and SECOND CHANCES The titles on tha final two apisodes have not been finalised, but the season will almost certainly end on a cliffhangar, possibly involving the Borg

SURVIVAL OF THE FITTEST

May 4th sees the launch on BBC Video of SURVIVORS, close to 16 yaars aftar this fondly-ramembered Science Faction series' last apisoda was broadcast. The series was devised by Terry Nation, creator of tha Daiaks for DOCTOR WHO and his own magnum opus, BLAKE'S SEVEN Over three years, 38 episodes were made, and Dennis Lill can be sean amongst tha main cast as Charles Vaughn Dennis will be a familiar face to all Red Dwarf fans when Series 6 has been shown, as he makes a guest appearance in the third apisoda, THE FOUR GUNMEN OF THE APOCALYPSE

SURVIVORS Producer Terence Dudley also made DOOMWATCH, the basic message of which was that the rapid growth of industry and technology could laad to Worldwide environmental disastar SURVIVORS want one stap furthar as a glass phial containing a lathal, ganetically developed virus is accidentally dropped in a laboratory and the resulting plague spreads so quickly that 95% of the earth's population is wiped out. The series tells the harrowing story of the handful of people who, quite literally, have to start again

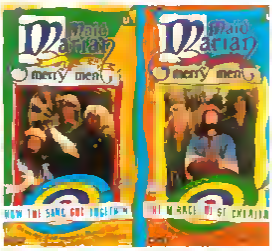
Volume 1 has tha apisodes THE FOURTH HORSEMAN and GENESIS, whila Voluma 2 features GONE AWAY and CORN DOLLY, which sees the debut of Lill's charactar Wa hava 5 sets of Volumes 1 & 2 to grve away, courtesy of BBC Video All you have to do to win a set is name eithar of the DOCTOR WHO stories Dennis Lill has appeared in, or name the top-rated sit-com in which he plays the unfortunate father-in-law to one of the show's main stars Put your answer on a postcard (with your name and address), write SURVIVORS GIVEAWAY clearly on the front and send it to tha usual Smegazine address We'll let you know who's won in a coupla of issues time

TWANG!

As you probably know alraady, when not playing the Cat, Danny John-Jules can often be seen as Barrington in Tony (Baldrick to his friends) Robinson s award-winning series, MAID MARION AND HER MERRY MEN

With a third series going into production as you raad this, BBC Video hava just ralaased tha first series on tape

And, as if to prove how very ganarous we ara, wa've also got 5 sets of these wonderful tapes to give away to five lucky peopla who can name the bearded actor who was in that other Sherwood Forest epic, ROBIN HOOD - PRINCE OF THIEVES, but also appeared alongsida Danny John-Jules in the musical CATS (A clue Ha was Robin's dad in the film!) This tima put your answer on a postcard and wnte MAID MARION GIVEAWAY on tha front befora you send it off to us



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